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JAPAN MAGAZINE

A

REPRESENTATIVE
MONTHLY
OF
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JAPANESE



JANUARY
1910.

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THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

FEBRUARY 1910

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POEM BY HER MAJESTY THE EMPRESS

Minato bune
Ikari wo aguru
Koe no uchi ni
Namiji shiramite
Yo wa ake ni keru.

In the small hours of night,
When all is dark, and rocks nor islets show
To guide the steersman, lo! the noisy crew,
Of mariners, with many a yo-heave-ho and shout,
Raise up the anchor. Ere the lusty strains
Have ceased, day breaks on the whitening waves,
And all the course lies clearly to be seen.

Translated by Arthur Lloyd





UTA KARUTA KAI CARD-PLAYING PARTY

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THE JAPAN MAGAZINE

VOL. I.

FEBRUARY, 1910

NO. 1



CHILDREN'S NEW YEAR'S KITES

NEW YEAR'S CUSTOMS IN JAPAN

BY

DR. YAICHI HAGA

PROFESSOR OF LITERATURE, IMPERIAL UNIVERSITY

IN each household throughout the Empire of Japan, whether the family is rich or poor, high or low, preparations are made for the welcome the New Year. The shoji, or sliding doors, are freshly papered; the mattings of the floor are renewed; the family shrine is dusted, and the tablets of the ancestors cleansed. Before the shrine are placed new paper ornaments, (gohei), and straw hangings, (shime-nawa), while the small articles used in family worship are made clean.

At the end of the year, the housewife goes forth to purchase tiny table, lacquer-

ed bowls, and porcelain dishes, that a new start in the household may be made. Each member of the family must have a new suit of clothing, called the shinnen no haregi or dress of the New Year. Not only is there a thorough house-cleaning, but the New Year to the Japanese mind means a renewal of both mind and body.

New Year's festivities in Japan correspond with those of occidental nations, in that it is a time set aside for greetings to friends and relatives, but in other respects, they are quite different and more elaborate.

Although the Gregorian calendar has been adopted, and the ancient system of chronology discarded, few changes have been made in the festivities connected with the New Year, and many customs are still in existence that have been handed down since the age of myth.

According to the former Japanese calendar, the New Year heralded the spring time, and was a celebration of the rejuvenation of nature after the bleak, cold winter. So the New Year's festivities meant not only the beginning of new life, but a new heart and mind, and fresh aspirations.

The custom of calculating ages in Japan was formerly different from that of Western countries. In the West, the age is counted by years and the number of months. While in Japan, a person became one year older with the advent of the New Year, and a child was two years of age whether born early or late in the previous year. Thus a youth of fourteen attained his majority at fifteen and an old man of sixty-nine became seventy. The fact that a year was added to the age was a matter of congratulation on the New Year.

Decorations play a large part in the New Year's celebration, and each article in use has a particular meaning. These articles of decoration are offered for sale at the to shi no ichi, or street fair at the end of the year, and are to be found in many different parts of the cities. The most important of the decorations is the kadomatsu (gate-pine), the branches of the pine used on either side of the gate or porch of a house. Custom ordains that these shall be kept intact for the first week of the New Year. This period is called Matsu no uchi (within the days of pine). The branches of these evergreens as sold at the street fairs bear a marked similitude to the *Tannenbaum* on sale in Germany for Christmas decorations.

There are also offered for decorations, straw cables, (shimenawa) that are hung

to the kadomatsu, or gate-pine. This simple straw decoration is a contrast to the glittering ornamentation of gold and silver paper as seen upon the Christmas trees of Europe and America. Sometimes other ornaments are used, such as the leaves of the urajiro or uduriba, and often pieces of bamboo are combined with the pine branches. Such articles as trays and receptacles for offerings to the gods, and departed spirits, are made of pure unornamented wood, and can be secured at the street fairs.

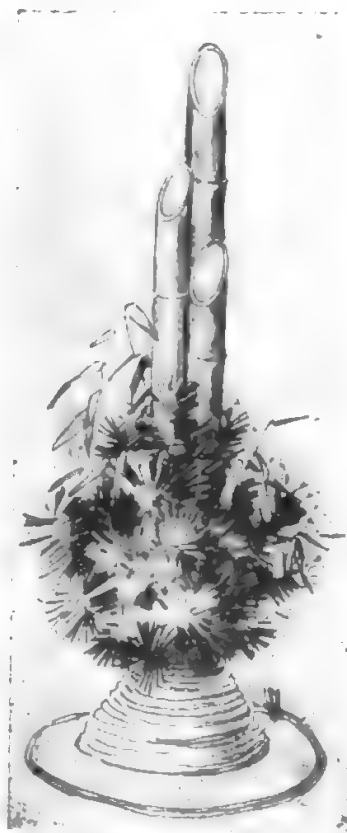
The room into which the guests are invited on New Year's day is especially decorated. On the walls of the elevated dais, or tokonoma, of the parlor is hung a kakemono appropriate to New Year, either representing pine, bamboo and plum, called sho chiku bai, a picture of Tenjin Sama, the patron saint of Japanese literature; or an artistic rendering of the subject given forth by the Imperial Court for the composition of a New Year's poem.

On this dais is also placed a tray made of pure white wood on which is placed circular pieces of mochi, or rice dumplings, one upon the other, forming tiers, not unlike the Western Christmas or wedding cake. These rice dumplings are called, kagami mochi, or mirror-dumplings, from their

fancied resemblance to a mirror. The sizes of these dumplings are, of course, not uniform, but differ according to the household.

Underneath the dumpling it is also customary to place leaves of urajiro and yudsuriba, mematsu or pine, and yorokombu or sea weed. While it is adorned on top with a lobster, and daidai, or bitter orange.

There is also a special arrangement of flowers in the vases, and pine, bamboo, and plum branches, or the plant, fukujuso, are the most used, all having the significance of long life and happiness. The



KADOMATSU OR GATE-PINE

pine and bamboo are held in great esteem in Japan, since they are perpetually green. The bitter orange, daidai, signifies from generation to generation. Urajiro means succession, or inheritance. The lobster, used as an ornament for the pieces of dumplings, implies that the members may live to the age when they are bent as it is. Kachiguri, or dried chestnuts, mean victory, while nimame and gomame, kinds of boiled beans, refer to good health; the Japanese phrase, "mameda kurase," meaning, "May you have good health."

In every household a quantity of the rice dumplings, or mochi, is prepared, although the quality and quantity may vary according to the social status of the family. These dumplings are eaten the first three days of the New Year instead of the ordinary rice diet of the people. When the dumpling is boiled in soup, and mixed with vegetables and poultry, it is called zoni, a very popular New Year's dish.

On New Year's day the family rises

any cooking during the first days of the holiday season.

Another custom is the exchange of saké mixed with a fragrant condiment, called toso, a kind of spice, the flavor resembling vermouth. The master of the house goes out for a round of calls on his friends,



TAKARABUNE TREASURE SHIP

while the lady stays at home to receive callers, and the younger members of the family attend their respective schools, where exercises are held before the portrait of His Imperial Majesty.

Whenever a relative or friend comes on a congratulatory call, the invariable greeting exchanged is, "I beg to thank you for your kindness during the past year, and ask for a continuance of the same in the future." Spiced toso is offered first, and later ordinary saké.

There are many New Year's games, and one of the most popular in vogue in all parts of the country is utakarutakai, or card playing, which forms a favorite pastime in the holidays. Both young men and women are invited to take part in the utakarutakai, or card-playing party. The cards consist of one hundred pieces, and on them are printed short classical poems. There is also another one hundred cards held in the hand of a reader. The cards are distributed to the players and as the reader shuffles and reads the poems, the corresponding ones are taken from the piles in front of the players. As soon as a player has laid aside all his cards he becomes the winner of the game.

Kite flying is popular at New Year's time, and over the roofs of the cities many gaily ornamented ones, of various designs



DECORATED MOCHI

earlier than usual, and clad in their best garments, assemble together and offer a prayer to the spirits of their departed ancestors, after which they partake of breakfast. The food is previously prepared because it is not customary to perform

and sizes are to be seen. The shops are full of them during the holidays, and they make suitable gifts to boys.

One of the most characteristic games of the holiday season is that of battledore and shuttlecock. Although it is a Western game, it has received a special adaptation in Japan. The battledores are decorated with representations of mythological or historical characters, and some of them are rich and costly. The most prized gift to a young lady or girl is one of these battledores. The young people in their bright kimono may be seen along the streets playing this graceful game.

The first seven days of the New Year are known as *matsu no uchi*, and from the eighth work at the school begins. On the morning of the seventh it is the custom to have for breakfast, *nanakusa no kai*, boiled rice with seven vegetables. On the fifteenth boiled rice called *komame no kai*, small beans mixed with rice, is eaten. All these customs have a significance that connects them with health and happiness. After January 7th ladies go out for their congratulatory visit. January 16th is the day reserved as a holiday for workmen and domestic servants so that they may enjoy themselves and visit their relatives or friends. On January 20th, the New Year's festivities end, and it is called *hatsuka shogatsu*.

With the introduction of Western civilization into Japan many of the quaint customs of former days have gone out of use. Yet there are many old ones that are still popular among the people. An interesting custom is *hatsu yume*, or first dream. A picture, *takarabune*, or treasure ship, in which is seen personifications of happiness and long life, is placed under the pillow on the night of January 2nd, as it is thought to bring a good dream. It is sold by vendors in the streets who call out "Otakara! Otakara!" "Buy our treasure

boats!" This is done more often for fun than for profit.

Business begins on January 2nd. And on this day is seen the ceremony of *hatsuni*, when mercantile firms transport their goods through the streets in ornamental cars, attended by men clad in gay attire.

At the Imperial court there are special New Year ceremonies. That of *Shihohai* is an offering to the gods of heaven and earth for the peace of the universe, and the safety of the people. His Majesty personally takes part in this ceremony, rising long before sunrise, and praying to the four quarters of the globe.

For the first three days of the New Year their Majesties receive congratulations of officials, both civil and military, members of the aristocracy, and corps diplomatique. On the fifth the Emperor gives a New Year dinner to which high officials are invited. Among other ceremonies at the Imperial court, there is the *Genjisai* on January 3rd when the Emperor makes offerings to his ancestors. On January 4th state officials and members of the cabinet are summoned to the court, first reporting the safety of the Imperial shrines at Ise, and then the various affairs of state. On January 7th is held the ceremony of *Koshohajime*, when the court lecturers are given the first audience of the New Year, and on January 8th a report on military matters is made.

In the middle of January the *O-uta hajime*, or poetry ceremony is held at the court. On this occasion poems by their Majesties are read first, followed by those of the people. The subject for the poem is given forth by the Imperial court, and compositions are submitted by the public. Sometimes there are more than 20,000 of these poems presented but only a half dozen or so are chosen as the best, so that it is considered a great honor to be numbered among those selected.

NEW YEAR'S BATTLEDORE
AND SHUTTLECOCK



REMINISCENCES OF ITO

BY

MARQUIS INOUE

The late Prince Ito and I were members of the same clan, but as I was six years older than he, and the places of our birth distant from each other, we had no opportunity to become acquainted in our childhood.

As far as I can remember, it was during the latter part of the first year of Bunkiu, when the late Prince was nineteen or twenty years of age, that I first met him. My original name was Bunda Shido, and I was a member of the body-guard of the Prince of Chō-siu, afterwards serving as page to the heir-apparent.

My duties in the suite of the Prince made it necessary for me to travel often to Yedo, the Shogun's capital. At this period Japan was in a state of great commotion, the new treaty with the United States of America had just been concluded, and public opinion was strongly against the Shogun's government. Many of the illustrious malcontents were put into prison or decapitated, and the stormy events of the time culminated in the assassination of Premier Ii.

At the time, Prince Ito was known by the name of Shusuke Ito, and was one of the violent partisans of the anti-foreign propaganda. He came to Yedo as a follower of the late Marquis Kido, who called himself Kogoro Katsura. It was in the second year of Bunkui that Ando Tsushimanokami, a member of the Shogun's cabinet, was attacked by assassins at one of the castle gates of Yedo, Sakashita Gomon. Both Ito and Kido were arrested on suspicion of complicity in the plot,—summoned before the magistrates, and were about to be put into prison. Filled with anxiety on their account, I went at once to Uta, one of the influential counsellors of the Prince of Chō-siu and through his influence with the members of the Shogun's cabinet, Ito and Kido were rescued from the clutches of the law. It was in this manner that a friendship began between the late Prince and myself.

The first political conspiracy in which we were united was a plot to fire the American legation at Gotenyama. It may be necessary to explain the condition of affairs that existed at this time. The Imperial Court at Kyoto was violently opposed to the arbitrary action of the Shogun's government in concluding a treaty with the United States of America without the Imperial sanction, and Prince Sanjo was appointed an Imperial envoy to Yedo, in order to force the Shogun's government to submit to the Imperial will. The heir-apparent of the Prince of Chō-siu was also in the suite of Prince Sanjo. The Shogun's government, however, was procrastinating, and apparently not prepared to take any decisive step. Failing to persuade the Yedo government to take action, I conferred with Takasugi, one of our party, suggesting that we must have recourse to some extraordinary measures to force the government to come to a decision. This was to be accomplished by bringing about some complications with foreign governments. We resolved to sacrifice our lives for the cause.

We were informed that the foreign ministers were in the habit of going to Kanagawa from Yokohama every Sunday. I made a proposal to attack them en route. Takasugi, Kusaka, and all the other members of the party greeted the proposition unanimously, and we at once made our preparations. Our rendezvous was at Shinagawa where we held secret meetings in a restaurant. We were in arrears in the payment of our expenses to the amount of 60 ryos, and we were obliged to pay this before we accomplished our purpose,—as it would have been beneath the dignity of a samurai to die and leave such debts unpaid. We were students at the time, and none of the party could furnish such a large sum. The only alternative was to ask one of the older members of the clan for a loan. Who would be the messenger?

It was proposed that this matter

should be decided by the result of a game and unfortunately I lost the game and was selected to borrow the money. After encountering some difficulties, I succeeded in raising a loan of a hundred ryos, with which we paid off four debts, and the party started for Kanagawa which had just been opened to foreign trade.

We took our lodgings at a hotel called Shimodaya, in Kanagawa, but it appeared that the plot had leaked out, for we observed that the soldiers of the Shogun's government watched our proceedings closely. Shortly afterward, Prince Sanjo, the Imperial envoy, who was in Yedo, dispatched a messenger urging us not to take violent measures. A messenger was also sent to us by the heir-apparent of Prince Chō-siu, informing us that he desired to meet us at Omori.

The plot being thus made known, there was nothing left but to change our line of action. We had an audience with the young prince at Omori who earnestly requested us to stop the undertaking. Thus the plot to assassinate the members of the foreign legation was dropped.

Although our first plans were frustrated, we were firm in our determination to exclude foreigners, and we formed ourselves into a party, called "Mitategumi," making a secret compact, and signing it with our own blood. This document is still to be seen. Prince Ito was one of the signers.

One day Takasugi said that it would be a matter of regret if we remained inactive, and proposed to set on fire the foreign legation in course of construction at Goten-

yama near Shinagawa. The proposition was accepted, and the necessary preparations were made for the incendiarism. We, a party of thirteen young bloods,—attacked the legation in the dead of night, I myself, having actually been the first to set fire to the buildings.

After the above event, I became very intimate with Ito, and we proposed to go abroad together. I was, from the very beginning, a violent anti-foreign advocate, but was of the opinion that in order to realize our object,

it was necessary to have a strong navy so as to be able to cope with the navies of other countries. I approached the young Prince of Chō-siu, and was granted permission to study the English language, and naval matters. A steamer, called Jirobomaru had been purchased from England, and I was ordered to go on board the ship for practice.

I had also heard the opinions of Sakuma Jirozan, and became more than ever convinced of the urgency of establishing a navy,—and so having made up my mind, applied for

permission to go abroad. As it was forbidden by the laws of the land to travel to foreign countries, I was secretly granted permission and given a sum of money,—200 ryos from the private exchequer of the Prince.

Just then, I was obliged to proceed to Yedo in company with Ito on some business connected with the clan. On the way I disclosed my views regarding the organization of a navy and that I was going abroad to study and urged him to ac-



THE LATE PRINCE ITO

company me. At first he was undecided, but finally made up his mind, and so it happened that we travelled to Europe together.

We embarked on board a steamer in the dead of night from Yokohama. When I was first granted permission there were three of us,—Viscount Yamao, Viscount Katsu Inouye, than known as Yakichi Nomura, and myself. But Prince Ito and Kinsuke Endo having subsequently joined the party, our number increased to five. The fund granted us originally was 600 ryos for three persons, which was quite insufficient. In the course of conversation with Mr. Gower, the English consul, we were informed that at least 1,000 ryos would be necessary for expenses in England for one person. We were at a loss how to obtain the balance. Out of sheer necessity, I called upon Omura Masujiro, one of the leading officials of the Chō-siu clan, then in charge of the residence of the Prince in Yedo, and asked him for a loan of 5,000 ryos, which I was fortunate enough to gain by showing my firm determination to die in the event the request was not granted.

It was on the night of May 12th, in the third year of Meiji, that we boarded the steamer of Messrs. Jardine, Matheson and Company of Yokohama. Before the steamer sailed, we hid ourselves in the coal bunkers, so as to prevent detection by the customs officials, and it was only after the sight of our native land had faded from sight that we felt safe.

Arriving at the port of Shanghai, the novelty of the surroundings, and the flourishing condition of commerce made our eyes open with astonishment. My views

underwent a sudden metamorphosis. I began to see that the expulsion of foreigners from Japan was out of the question and wrote a long letter to friends in Japan, stating how my opinions had been modified, and that I believed foreign intercourse was an urgent necessity of our country, also the dangers which threatened the nation should the policy of exclusiveness still be pursued. Prince Ito was lukewarm in sharing my opinions, and even censured me for my lack of consistency in changing my views so soon.

While we were in Shanghai, we were asked the object of our voyage, and not being able to express our desire to study naval affairs fully in English, we simply answered, — "navigation." The captain of the ship, thinking that we wanted to become sailors, sent us to different vessels bound for London, and we were required to perform the regular routine duties of sailors. Prince Ito and myself were sent on board a merchantman loaded with tea, and the other members of the party sailed in another ship. We had to perform all kinds of hard work, washing the deck, working at the pumps, the food being almost exclusively salt meat,



MARQUIS INOUE

and black bread. In spite of the fact that we were from the first prepared for difficulties, we were rather disheartened. During the day time we had few moments to ponder over our troubles, but when night came, we would often stand together on the deck, gazing in the direction of our native land and talk of our friends in Japan, the Emperor at Kyoto, and the developments that might happen in the carrying out of the expulsion of foreigners,—until it was late at night, and

the tears came to our eyes.

During the voyage, my companion was once taken seriously ill. The sailing ship in which we had shipped was a vessel of only 300 tons, and there were few conveniences, and I was obliged to nurse the invalid day and night without any assistance.

Upon our arrival in England, we at once began to study English, and could read and understand the language in course of time. We were able to read the newspapers, and what was our astonishment one day to find the stirring news from the Far East of the bombardment of Kagoshima from an English squadron, and an attack upon foreign ships by the forts of Shimonoseki by the Chō-siu clan, and also that the allied fleet of the powers was about to bombard Shimonoseki. The news was like a thunderbolt. It was our opinion that Japan was ultimately destined to be beaten in such a struggle, and forced to pay a heavy indemnity, or even to cede territory. To avoid a national calamity, it was of urgent necessity to unite the governing power in the hands of the Mikado, as the Shogun's government had lost entire control over the nation. Unless the policy of foreign intercourse was agreed upon at once, the country would go to destruction. We decided we should not be poring over books in a foreign land when there was not a moment to lose, if we wished to help our country. It was incumbent upon us to return to our province at once. So Prince Ito and I made a hasty departure for Japan, leaving the other members of the party in England to pursue their studies.

We found on reaching Japan that our clan was placed in a most critical position, both as regarded internal affairs and in relation to foreign powers. The Prince of Chō-siu had been disgraced at the Imperial Court, having been deprived of the protection of the gates of the Imperial palace and ordered to return to his province. The clan was on the point of making an attack on Kyoto, and the vanguard of the forces was already in the neighborhood of the capital.

Great Britain, France, the United States of America, and Holland were making preparations for a combined attack on the

Chō-siu clan, for the part they had played in the attack made on their ships. We were dismayed at the turn of affairs, and at once sought an interview with the British minister, Mr. Alcock. We entreated him to delay the action of the foreign powers, as we would see the Prince in person and urge upon him a change of policy. The minister was at first adverse to our entreaties, but finally consented to grant us a few days of grace. Being allowed to go on board one of the British men of war, we landed at an island off the coast of Bungo, called Himejima, and proceeded to Chō-siu by means of a sampan, and finally landed at a place called Toumi. Hurrying to the capital of the clan, we at once sought audience of the Prince, when the chief counsellors of the clan, and all the important officials were assembled, and explained to them the actual state of affairs in foreign countries, and that Japan must at once be opened to other nations.

When we returned to our province, the anti-foreign spirit was at its height, and the whole clan was almost mad at the idea of opening the country to foreign commerce. Even the women walked with swords concealed in their clothing. Not only was there no one to lend ears to our views, but we were regarded as traitors, and some wished to behead us.

At a meeting of the clan we brought up three great questions, the opening of the country to foreigners, the restoration of the Imperial power, and the consolidation of the Empire. We were greeted with derision. Although we talked for more than five hours, our opinions were rejected by the chief counsellors. They would not listen to reason. Both Ito and myself were in despair, but it was of no avail.

Subsequent events proved fatal to the clan. The town of Shimonoseki was bombarded by the allied fleet, and the clan was forced to conclude an ignominious peace. In the meantime, the forces of the Chō-siu clan in Kyoto came into collision with the partisans of the Shogun's government, led by the Aidzu and Satsuma clans, and after severe fighting, they were repulsed. The Shogun's government immediately issued an order to the daimyos of the realm, attacking Chō-siu as a rebel. In the Chō-siu clan, opinions were divided, and a faction of

influential clansmen, styled Yokuronto, advocated unconditional surrender to the Shogun's forces, to guarantee the security of the Prince's house. We were enraged at this exposure of our weakness, as we were convinced that such a policy would be our destruction.

The night of September 25th, in the third year of Bunkiu, is one that shall never slip from my memory. A meeting of the senior counsellors held in the presence of the Prince closed late at night, and I was returning to my home, while an attendant led the way with a lighted lantern. Just as I was a short distance from a place called Sodetsukibashi, three men suddenly sprang out of the darkness and asked "Who are you?" I answered "I am Inouye Bunda." Immediately, I was attacked with swords. But during the affray the long sword which I wore in my belt, turned fortunately so as to cover my back, and the enemy striking against the scabbard, I was only slightly injured. I then stood up and defended myself with drawn sword, but the odds were too great, and I was severely wounded in several parts of my body.

Though quite exhausted from loss of blood, I managed to steal away in the darkness and dragged myself to a farm

house. Afterwards I was carried home. The pains I had to endure were so great that I begged my elder brother to decapitate me, and end my suffering. As he was convinced that I could not live, he drew a sword and was about to apply it to my neck, when my mother with a piteous cry, implored him to send for a doctor. As soon as the physician arrived, I was treated to a rude surgical operation, which, however, saved my life.

Prince Ito had just returned from an official mission to Yedo in connection with the conclusion of peace with the allied powers and was staying at Shimono-seki. When the news of my disaster reached him, he lost no time in hastening to my bedside. The interview was heart rending. He wept bitterly, and his tears fell upon my cheeks. I opened my eyes and faintly warned him to fly from the place at once as it was dangerous for him to remain.

More than forty years have elapsed since the above event occurred, and although there have been several occasions when we have had heated discussions, there has never been a single instance when we hurt each other's feelings. Such being the case, I cannot express in words the deep sorrow that filled my heart at the news of my old comrade's sad death.



Bushido

By

Count Okuma

IN Japan there is a literature so characteristic of the country that it cannot be found in any other part of the world. This literature deals with loyalty to the throne, filial piety, devotion between man and wife, fidelity to friends, the spirit of sacrificing one's life for the cause of the state in time of a national emergency.

All these ideals have existed in Japan from time immemorial forming a spirit that pervaded every class of society and remains unchanged even to-day. This national idea or spirit is sometimes called Bushido, but I would call it a popular literature.

Take, for instance, the country theatricals, the tales of storytellers, the *nanwa bushi*, the *tokiwadzu*, the *gidayu*, the *shinai*, and the *ha-uta*, or any passage from musical compositions, —all will reveal the predominance of this national idea. Although the spirit may be expressed in many ways, yet the theme will invariably consist of such sentiments as loyalty, fidelity, —devotion.

For the development of human character, based upon moral ex-



COUNT OKUMA

cellence, there is probably nothing which bears a more important relation to it than this common literature. What is the best mode of spiritual culture for the people of Japan? The answer to this question is certainly this: to let them understand Bushido and realize its principles in themselves. This is my conviction.

But Bushido is interpreted variously. Some say that it is a "warrior spirit", and is a sentiment which existed only in the samurai of

long ago. Yet there are others who attach to it a deeper and broader meaning. It is true that every explanation contains more or less truth, but the difference in interpretation is often misleading. Therefore, for my part, I would call Bushido the popular literature of Japan and I believe this is the most appropriate explanation.

The celebrated Hanshu Saigo once resigned his official post and formed a league with his fellow-thinkers and his plan can be said to be simply a phase of this popular literature of Japan or Bushido. It was a great pity, however, that his meaning was misunderstood, and that he died an unknown death in consequence.

THE REGENERATION OF KOREA

BY

J. R. KENNEDY

THE recent scourge of cholera that swept through Korea and caused the deaths of over 3,000 people within two months has had one excellent result. It has caused the authorities of municipalities visited by the plague to take sanitary precautions. That this has been the result, and that the city of Seoul as well as minor towns in Korea have been cleaned up and are to-day fairly sanitary, is evidence of changed conditions in Korea.

There is to-day in Korea a care on the part of officials for the people—the mass of Koreans, who hitherto have not had protection of life or property under any law, under any regulations or as a result of any organized form of Government.

On a visit to Seoul some months ago a resident of experience, said:—

"I have lived and worked in Korea for more than twelve years and consider myself competent to criticize. I think I can do so independently and impartially, for I like

the Koreans and I do not dislike the Japanese, among whom I spent several very happy years. But Seoul twelve years ago was the dirtiest place in Christendom. At that time there was absolutely no sanitation; there were no hospitals and there was not a house suitable for a foreigner

in the whole of Seoul. I lived in a heavy atmosphere of smell.

"The Government of that day was corrupt from the lowest official to the highest. The poor people were pressed and squeezed and robbed; as a consequence, they lost all energy. There was no desire to work because the proceeds of work were passed to the officials after the bare necessities of life had been supplied to the workmen. All each man wanted was to

have enough to eat and to be let alone to live his life according to his small bent. Korea was without patriotism in those days; that is to say there was a love of country but no desire to do anything for the country and no admiration for the Government. The Government did nothing for the people of the country; why then should the people of the country be expected to care for the Government.

"I actually heard a foreign consul in those days term the present ex-Emperor, who was at that time the

ruler of Korea, "the greatest scoundrel of all Korean officials." The Emperor was surrounded by bands of servile officials who had no greater ambition than to lead an easy life and fill their pockets. Frequently masses of people protested against unjust oppression and



VISCOUNT SONE
RESIDENT GENERAL OF KOREA

petitions were presented to His Majesty, resulting only in silence or in the giving of empty promises. The Emperor was an autocrat in the highest sense of the word. Under the leadership of Tonghak Chiefs, sections of the people of Korea frequently rose in rebellion against unscrupulous officials; in fact there was at that time more rebellion in Korea by far than there is to-day. I may say here there has always been more rebellion and revolution against the existing order in Korea, extending over the last 400 years, than there is to-day; the so-called rebellion against the Japanese régime is mild in comparison with the brigandage, lawlessness and rebellion existing when I first came to this country twelve years ago.

"Notwithstanding the outrageous conditions surrounding the Court and the indifference of the Emperor to the needs of his people there always existed that reverence for the name of the Emperor peculiar to the orient—to China, Japan and Korea. This reverence for the Emperor—that is to say the reverence which surrounded the person with a halo almost of divinity, was so frequently shaken by his selfish carelessness for the welfare of the people that patience finally wore out. It may not generally be known, but it is a fact that in the year 1898 a somewhat powerful society organized in Korea, demanded the abdication of the Emperor, because of the backwardness of Korea, the insecurity of life and property and because it was believed the Emperor was incapable to control. The wording of this remarkable demand, which was circulated throughout the Empire follows:—

'His Sacred Majesty has reigned thirty-five years. Inheriting the great estate of his ancestors and appreciating the love of his people, our Emperor is thirsty for good government. But failing to secure the services of able ministers His Majesty has to control and manage everything in domestic and foreign affairs. He is constantly worried, and anxious crowds of evil men direct his vision and bewilder his mind. The excess of worry and labor are endangering his sacred health. Can his subjects help feeling concerned about his person? In order to preserve the Imperial health and to prolong the Imperial life His Majesty should resign his great office

to the Crown Prince to strengthen the foundation of the Imperial family and to advance the welfare of the State.'

"I need not say that the ex-Emperor declined to accept the suggestion and did not realize, as his subjects desired, how much the cares of office were endangering his health. He preferred to live in the atmosphere of debauch, corruption and intrigue that had become the every day surroundings of the Court in Korea.

"After this there followed a number of incidents, indicative of the temper of the people and a further description of the Empire. Attempts were made to poison the Emperor and Crown Prince, and protests of every kind against the existing order were frequent. The body of the Emperor was continually surrounded by guards at one time entirely foreign and the Independence Club, a somewhat powerful body, was extremely active in leading the protest.

"On November 26th, 1898 in the presence of the Representatives of Treaty Powers and officials, the Emperor solemnly promised that all improvements in the government asked for by the Independence Club should be gradually enforced. It is unfortunately unnecessary to say that the promise was not fulfilled and that things went from bad to worse until the condition of the people of Korea outside of the Yang Ban, or Nobles' class, became desperate."

The picture drawn by my informant, bringing us up to ten years ago is not an inviting one. When one compares the conditions then existing, as outlined by this most reliable authority (who is confirmed on every hand) with the conditions of to-day, sympathy for the Koreans, because of the interference of Japan, is limited to such sentiment as is given to any nation that loses its independence and becomes subject.

The stirring events happening in Korea, between the year 1898 and the war between Japan and Russia, are matters of too recent history to necessitate repetition now. Undoubtedly Korea was the bone of contention that caused actual war. During this period conditions in Korea had not improved; industry there was none, except among the agricultural class who struggled through a hopeless existence for their daily bread and who were unable to accumulate any money wherewith to



SEOUL NORMAL SCHOOL.

provide for a better and happier existence. Korea was granted to Japan under the
The war over, the right to administer treaty of Portsmouth, and in this treaty



A CLASS-ROOM OF THE NORMAL SCHOOL.

the words "advice, guidance and control", as applied to Japan's relations with Korea, are particularly significant.

The question of method then arose in Japan, where there were two decided factions. The one advocated an immediate annexation; the other, headed by Prince Ito, demanded a more careful following of the wording of the treaty. Prince Ito won the day. It was decided to "advise and guide" so long as advice and guidance were sufficient to secure such conditions of prosperity and good government in Korea as would make that country a useful neighbor.

The ex-Emperor, here again by intrigue lost to his people the one opportunity left to them of remaining independent. His early violation of the treaty with Japan and his interference in the foreign affairs of Korea, for which Japan had been given the responsibility under treaty with the Emperor of Korea himself, brought about the disbandment of the Korean army, the removal of the Emperor, and the establishment of "control" by Japan in Korea.

As early as the year 1898 Prince Ito paid his first visit to Korea. He was then

on his way to China, but as recently he hoped to study conditions in Manchuria, he then went to Korea.

At a banquet given by the Korean Minister of Foreign Affairs, Prince Ito said among other things "Japan's policy towards Korea has always been to assist and befriend this country. It is true that at times incidents of an unpleasant nature unfortunately interfered with the maintenance of cordiality, but I can conscientiously assure you that the real object of the Japanese Government always has been to render assistance to Korea in her endeavors to be a civilized and independent State. Japan's good wishes for Korean independence are all the more sincere and more reliable because the vital interests of Japan are bound up with those of your country. A menace to Korean independence will be a menace to Japan's safety."

And so eleven years ago the man who for the last three years and up to the hour of his death stood at the head of Korea as its uncrowned king, directing the Empire and acting as Grand Tutor to its Crown Prince, fostering its industries and building up hope for the





THE COURT HOUSE (SUPREME COURT AND SEOUL APPEAL COURT)

mass of the population, sounded the note that has rung so true throughout the whole course of the administration of his policy. "A menace to the independence of Korea" came from Russia. It was "a menace to the safety of Japan" and Japan fought for her national life.

And then Korea, through the man who had misdirected its affairs, showed that whatever the patriotism and whatever the love of its people for their country might be, he, the ruler, was lacking in all those qualities that might enable him or his court to conduct affairs so as to prevent Japan from again being obliged to take to arms because the independence of Korea was threatened by another nation. It was not a question of Korean independence now; it was a question of who could best and in the most friendly and helpful way develop Korea as a dependent nation.

In his capacity as Resident General it must be admitted that Prince Ito was the guiding spirit of the country and to-day those who were most bitterly opposed to the advent of Japan into the affairs of Korea admit freely that the Resident General worked for the welfare of the

people of Korea and did so against tremendous odds and even with the opposition of factions in his own country.

The story of the development of Korea in detail would take long to tell, but to-day there is hope in Korea; there is a decided hope that, notwithstanding the palpable fact that so long as Japan shall continue the ruling power in the Far East Korea cannot secure absolute political independence, there may come a time when she is qualified to conduct her own government, and her own Emperor may sit upon the throne.

To-day in Tokyo, a boy taken from the midst of objectionable surroundings, lives a wholesome life, studies among Japanese boys of high rank, and is treated by the Emperor of Japan with the consideration due to the Crown Prince of Korea. He had for his Grand Tutor and guardian the old statesman who in his declining years saw honor for himself and honor for his country in a kindlier and more humane treatment of Koreans than has been adopted by greater nations in their relations with and control of dependencies.

There is reason to believe that Prince

Ito, when he brought this boy back from Korea to receive his education in the broader fields of learning and where he could get a broader view of life, saw in the not far distant future the chance of setting upon the throne of Korea a young man grown up in friendship with the people and the Emperor of this nation and in whom he had implanted respect and even affection for himself.

And now from north to south of "The Land of the Morning Calm" the dawn of hope is growing almost to brilliancy. The word picture of the Korea of twelve years ago has been completely changed. Seoul, a city of a

perimental station is there to teach the farmer how to make the most of his soil.

Where a few years ago dirt, ignorance, sickness, poverty and savagery were the striking features of Korean life—no schools, no courts, no law, no sanitation, no just government—now city and country schools and colleges have been built, where the children of the ten million poor people of Korea can receive education; courts have been established and court houses built where the Korean appeals to justice and gets it; the cities are clean and well governed; great hospitals, free to the poor, have been erected; the missionary from all lands and of all denominations



INDUSTRIAL TRAINING SCHOOL

quarter of a million people, is becoming more prosperous every day. Factories are building where the cotton grows in South Korea, and cattle graze among the valleys. Millions upon millions of trees are being planted upon the bare hills from which an improvident government permitted the timber to be ruthlessly cut. Thousands of Koreans are employed in digging from the earth the wealth of minerals with which Korea abounds and more thousands will be employed every year for years to come. Gold, copper and iron are finding their way by shiploads into foreign countries. A great ex-

is welcomed with open arms as an aid in the great work for the betterment of these people.

The regeneration of Korea is well upon its way. Let us hope that in the face of the cold facts of existing conditions the sentiment of the world will be directed to the encouragement of Korean people to an acceptance of the situation, in order that out of their present dependence there may come independence for those who for 400 years have merely existed as a nation, and whose sole hope now lies in the wisdom and the justice of their neighbor—Japan.

THE FINE ART OF JAPAN

NAOHIKO MASAKI

DIRECTOR OF THE TOKYO FINE ART SCHOOL

THE masterpieces of Japanese art,—including paintings, sculptures, and buildings which date as early as the seventh century are preserved in the custody of the Imperial family, the nobility and the great temples. In no country can examples of fine art be found in such large numbers and in such a complete state of preservation as in Japan, a fact of which the nation may well be proud. In order to understand these art objects, it is necessary to know something of the historic relations between Japan and China and Korea. Before the influence of these two countries was felt fine art, in the present acceptance of the term, had no existence.

At the beginning of the third century A. D. Japan invaded Korea, and intercourse became established between the two countries. It was by this means that the civilization of Korea, which was that of the Six Dynasties of Northern China, was brought to Japan. Buddhism was introduced in the middle of the sixth century, and this influence affected fine art to a large extent. In the temple of Horui in Yamato objects of this period are still preserved.

The period of greatest assimilation in Japan of Chinese art was in the seventh century when Shotoku Taishi flourished. In the following century direct intercourse was carried on with China, and Japan felt for the first time the tide of civilization from Southern China.

In its turn China was influenced by Hindu civilization, while Buddhism made itself widely felt. The fine art and Buddhist religion of Northern China was introduced through Turkestan and Khotan, and that of Southern China by the Persians who came from over the seas.

During this period, which was the Tang dynasty, civilization in China reached a very high degree, and much of the splendor of the period was transmitted to the Nara dynasty of Japan, the art objects of that time being preserved at the present day in the great

Buddhist temples of Sohoso, Todai and Kofu in Nara. Although there is but a century between the periods of Nara and Suiko, fundamental differences exist between the art of the two periods, which is apparent to those who are familiar with the subject.

From the Suiko period until the end of the ninth century intercourse between Japan and China was very frequent and it is most probable that art objects were imported from China, or made in Japan by Korean or Chinese artists or under their tuition.

About the end of the ninth century China was distracted by great civil wars, and as a result relations ceased between the two countries. At this time the prestige of the Emperors was at its height, and the whole of Japan was peaceful and prosperous. It was while foreign intercourse was suspended that the most characteristic features of Japanese art became developed.

From the tenth century to the middle of the twelfth, known as the Fujiwara period, art objects of exquisite beauty and elegance were made. At the end of the twelfth century military government was established by the Shoguns, and a new era was opened. A martial spirit pervaded all classes of society. Relations were again carried on with the Sung dynasty of China, and the Zen sect of Buddhism was introduced into Japan which tended also to increase appreciation for simple paintings like that of Sumiye or painting with Chinese ink. The masterpieces imported during the Tang and Sung dynasties of China had also a great influence upon Japanese painting.

Intercourse was also carried on in the fifteenth century with the Ming dynasty of China which corresponded to the Higashiyama period in Japan when Shogun Ashikaga Yoshimasa was in power. A large number of the objects imported at this time are still extant in Japan.

After the military rule of Shogun Mina-

moto Yoritomo, the power of the shogunate passed into the hands of the Ashikaga family and later to the military families of Oda and Toyotomi. From the latter part of the reign of the Ashikaga shoguns until the fall of the Toyotomi family during the years of Genki and Tensho in the sixteenth century, Japan was rent by incessant internal strife, and it was at this time that military instruments were popular. A great stimulus was thus given to the development of ornaments for swords and armor. When, in the latter part of the sixteenth century Toyotomi Hideyoshi (Taiko Sama) made an invasion of Korea, his generals returned with various Korean manufactures, and were accompanied by Korean artists. These artists settled in the domains of the generals, and the arts and industries of Korea were soon implanted in our country.

When the Tokugawa Shoguns were in power, peace reigned throughout the Empire, and the new industries and arts that had been transplanted flourished, there being especially great development in the manufacture of porcelain and faience.

Previous to this, about the middle of the sixteenth century, the Portuguese came to Japan for the first time and commerce with foreign countries was carried on until the year 1639 when all relations with other nations were forbidden. The tide of occidental civilization which at this time appeared to invade Japan was abruptly checked by this edict, and foreign influence, in consequence, had little effect upon the art of the country. In the Tokugawa era, peace reigned all over the Empire, and the people were prosperous. Art characteristics peculiar to Japan began to be developed. It is called the Genroku period and abounds in manufactures of great beauty.

Among the structures that have stood the ravages of time is the Shos'in, the treasure depository owned by the Imperial family, a wooden building erected 1200 years ago and still standing intact. This wonderful building erected in the eighth century guards the Imperial treasures at the present time, a fact worthy of our deep reverence. Among the invaluable treasures deposited within its precincts are not only masterworks of art such as musical instruments, arms and chotori used by the Emperor Seimu, but a large

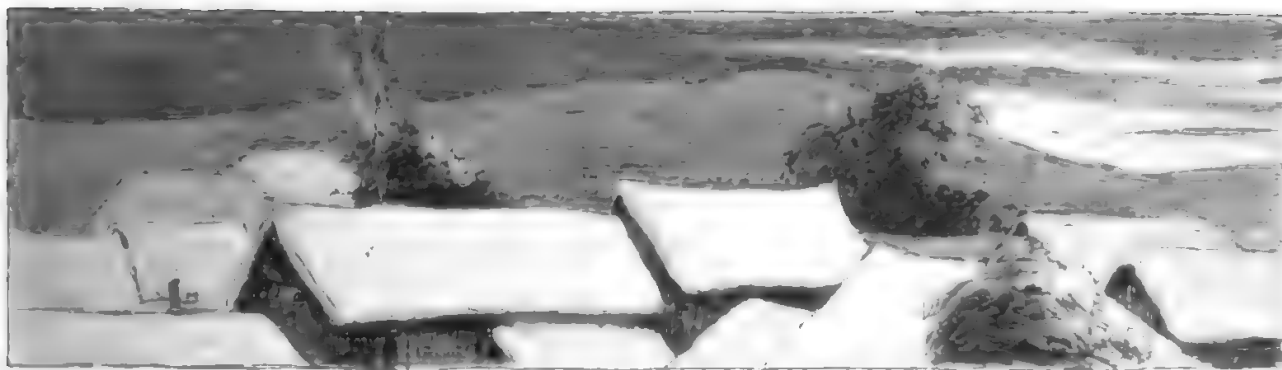
number of official documents. Many other articles dedicated to the temples are also to be found without injury.

Such a preservation of art objects has no parallel in any other country. From ancient times there were wars within the Empire, but these were the result of rivalry for supremacy between subjects, and there was never a case of revolution in which the Imperial family was endangered. The belligerents obeyed and revered the Imperial family. Such being the case, the treasure depository owned by the Imperial family, or the sanctuaries where their spirits were enshrined were exempt from either incendiarism or plunder. Another cause lies in the fact that Japan is an island empire, and except for the coming of Kublai Khan, has been free from invasions.

In China, much of the fine art of the Tang and Sung periods was reduced to ashes during the revolutionary wars which preceded the changes in dynasties, and only the shadow of former splendor can be found in the metallic and stone articles that have been preserved to posterity embedded in the earth. To really investigate the art objects of these periods, it is necessary to visit Japan, where they can be seen in their completeness,—not to mention the great number of manufactures born of the characteristic Japanese civilization which the influence of the Tang and Sung dynasties produced.

Although it is sometimes said that the War of Restoration was the cause of an exodus of Japanese fine art to foreign countries, it is not entirely true. There may have been some of the nobles and samurai who parted with articles of daily use under sheer necessity in the ebb tide of fortune caused by political and social revolution. But that they allowed the treasures inherited from their ancestors to go from them, is not a fact.

With regard to the masterpieces of art deposited in the temples and shrines from ancient times, there is no evidence that they have been removed. The Sovereign who founded the Empire 2,500 years ago is the ancestor of our beloved Emperor, and our ancestors were his subjects. The universal custom of ancestor worship in our country was the primary cause in the preservation of our fine art.



NEW YEAR'S SNOW.

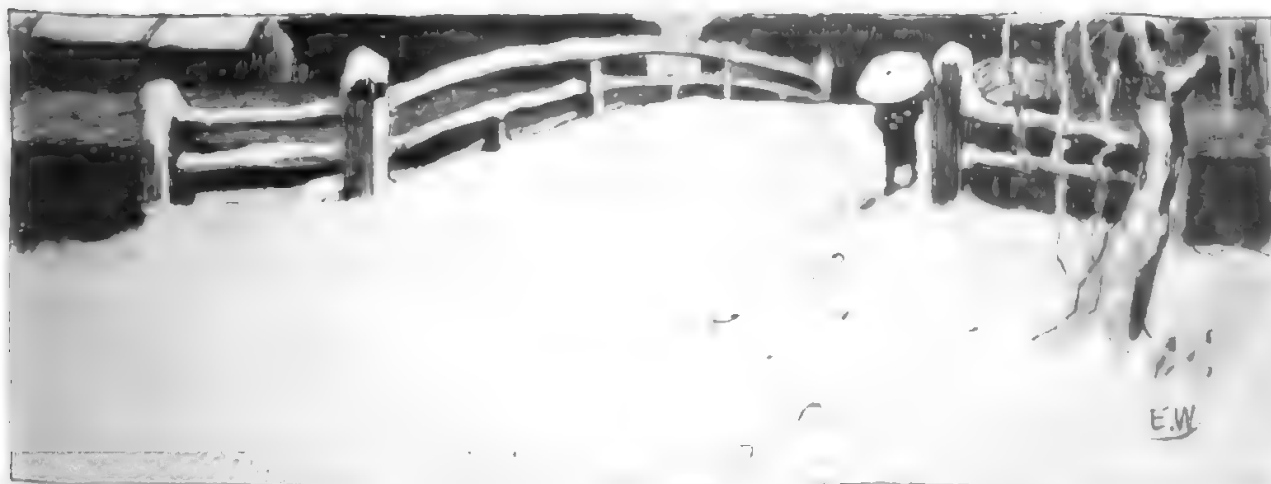
Two Poems on the subject given forth by the Imperial Court for this New Year's Poem.
(BY ANGLICO JAPONICO).

I

The jealous night amass'd this beauty's wealth,
Which in the New Year's sun the eye doth daze ;
So shall Thy glorious virtues stored by stealth
Shine forth till all the nations on Thee gaze !

II

The New Year comes, a pure and stainless child,
And wrapt all in a mantle spotless white,—
Before me lies a sheet yet undefiled,
Whereon I am,—or well or ill,—to write.





THE TRIAL OF THE GOD JIZO

STORIES OF O-OKA, MAYOR OF YEDO

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL," "WARRIORS OF OLD JAPAN"

I

SOME two hundred years ago the city of Yedo, now Tokyo, was governed by O-oka, who by birth belonged to the hatamoto, direct retainers of the Shogun and just below the daimyo in rank.

O-oka was made Mayor by the eighth Shogun, Yoshimune in 1717, and in recognition of meritorious service was finally created a daimyo with an income of 10,000 koku of rice or the equivalent of £20,000.

In those days the city had four mayors each given respectively administrative power over the samurai, the priests, the merchants, and the finance bureau. O-oka's jurisdiction lay over the merchants. Besides the exercise of municipal authority, the office of mayor combined the duties of police general and chief justice of the town.

O-oka was a great man and certainly the most popular mayor the city of Yedo ever had in ancient times. His dominant characteristic was absolute fearlessness in the cause of right and justice and it was this attribute which first won him the Shogun's admiration. His knowledge of human nature, his power of detecting crime, his unerring judgements were wonderful, and many are the amusing and interesting stories told of his wit, resource and ingenuity which the Yedokko delights in reading and laughing over to this day. Some of these anecdotes may be of interest here.

II

The Trial of the Stone Jizo

One day an employee of a dry-goods store in Nihonbashi was sent out with a large pack of two hundred pieces of white cotton which he was told to carry to a dyer in Honjo.

It happened to be a very hot day towards the end of July and the young man, Yagoro by name, found his burden very heavy as he trudged along the dusty road in the blazing sun, and hot and tired

he, at last, reached that part of the city called Yokogawa Street. Here in the pleasant restful shade of a grove of trees stood a large stone Jizo, the special protector of travellers, women and children, beloved by everyone for his gentleness and mercy. The cool quiet spot was too tempting in its offer of refreshing rest to be passed; Yagoro untied his bundle, shifted it from his back to the ground, and then sat down leaning against the stone god.

In this comfortable position he soon fell fast asleep, and as he was very tired, it was an hour or so before he woke up with a start, remembering where he was. When he got up, ashamed of having slept so long, and looked about him for his goods, to his dismay the whole pack had entirely disappeared. In great distress of mind he decided to retrace his steps and confess everything just as it had happened to his master, which he did. His master, however, would not believe his story. He said that it was unlikely that any thief would dare to carry off such a large parcel in broad daylight. He told Yagoro that the only way for him to do was to go home to his parents and tell them all and get them to make good the loss.

"If you will do this, I will not bring you into court, otherwise I must!" said the man.

Yagoro was greatly perplexed. He did not know what to do in this dilemma. His parents were poor people and it was impossible that they could ever pay for the stolen goods. One of his friends seeing his distress, took pity on him and advised him to lay the case before O-oka, the Mayor.

"He is said to be the cleverest man in the country. Who can tell whether he may not be able to devise some means of finding the thief?" said his sympathetic friend.

Yagoro, thankful for anything that held out the smallest ray of hope to him, took his friend's advice and carried his story to the Mayor.

O-oka after listening to the young man's tale said: "You are certainly to blame for falling asleep, but Jizo is a Buddha bound to protect everyone who trusts in him. He has therefore not done his duty in allowing things to be stolen that were placed right under his knees. Even though he be a Buddha, I cannot pardon him for such neglect of duty. I will arrest Jizo and examine him!"

With these words he summoned two or three of his officers and gave strict orders that the Jizo of Yokogawa Street should be brought before him.

It seemed a strange order to the men, but as it was their adored chief whom they all worshipped who gave it, they obeyed. The news soon spread abroad that the god Jizo was to be arrested and many people flocked to see the sight.

Faithful in carrying out the orders they had received, O-oka's men marched to the spot and bound the stone statue round and round with ropes. When they tried to move it, however, they found this an impossible task; the image was six feet high and carved out of solid stone, and it was far beyond their strength to move it an inch from where it stood. At last one of the three officers looked round on the crowd that had gathered about them and said:

"If you will help us, we will admit you into the court to hear the trial of Jizo!"

Everyone was eager to be present at such an unprecedented proceeding in the judicial court, so, one and all came forward and helped the officials move the stone image to a cart and their curiosity fully aroused, they lent a hand at pushing and drawing it across the city. The strange sight caused a good deal of excitement as it went along the streets and on hearing the unusual story many more people joined the procession so that by the time Jizo reached his destination quite a crowd entered the court room with the image.

As soon as Jizo was brought into the hall the Mayor came out and addressed the image with great solemnity.

"You are a negligent fool! You are supposed to protect everyone, men, women and children, and this man," pointing to Yagoro, "trusting in you fell asleep in your shade. But instead of protecting him

as you are in duty bound to do, you allow a robber to steal his things while he is asleep! You must be an accomplice, if you are not, explain yourself!"

After waiting a few moments as if expecting a reply O-oka went on!

"As there is no explanation forthcoming, you admit that you are guilty. I will therefore imprison you!"

With these words he turned about and as if noticing the assembled crowd for the first time, said to his men:

"Who are these people? Are they accomplices of Jizo or thieves?"

"No, your Excellency," answered his subordinates in a most respectful manner, "they are only here to see the unprecedented trial of Jizo."

"What?" said O-oka as though very angry. "They have come to see the trial of Jizo? What impudent rascals? Do they think my court is a penny show?" and he glared round the room. Then he gave sharp quick orders.

"Shut the gates at once! These men must be detained for contempt of court!"

The alarmed men pleaded with no result,—they had been promised by the Mayor's men that if they helped in moving and carrying Jizo to the court they would be allowed to see the trial and that this was the understanding that accounted for their presence there that day.

O-oka seemed deaf to this explanation and nodded to several notaries who with paper and fude began at once to go round to everyone noting down names and addresses. The news spread like wild-fire outside the court that all who had gone to hear the case of Jizo were now arrested and the families and friends of these men came in haste to plead with O-oka and to ask his pardon for any imprudence of which they might be guilty.

All told, there were now seven hundred people in the court room which was crowded. The Mayor told the people that their friends were guilty of contempt of court and deserved heavy punishment, but that he would pardon them all if every man now present would each bring one tan (kimono length) of white cotton to the court as a fine. They were all only too glad to escape with so light a fine and in their delighted relief they vied with one another in bringing the goods quickly to O-oka, so that in



HIDING THE TREASURE IN THE BRAN PICKLE



O-OKA ABOLISHES TORTURE

a short time seven hundred pieces of cotton were thus collected in court.

Then the mayor summoned the young man who had been robbed and asked him if he had any means of identifying the stolen material.

Yagoro replied that all his pieces of cotton were bought at the same factory and that each length was marked with a small red seal at the edge of the material so that it was an easy matter to identify it when he saw it.

O-oka then told him to examine the seven hundred pieces. Yagoro went over them carefully and picked out two that belonged to him. The Mayor then called the men who had brought those particular pieces, and in this way the robber was traced. When brought before O-oka, he confessed his theft and to what shops he had sold the material. Every piece of the stolen goods was thus finally collected to the delight of Yagoro, who was thus cleared of all suspicion to the satisfaction of his master whose favor he now regained, while the resource and ingenuity of the clever Mayor was the talk of Yedo.

III

Detected by a Smell

A hard-working laborer had by means of great thrift and industry managed to save fifty ryo. He was now at his wit's end where to hide such a large sum of money when he went out to work, for it was impossible to carry so much about with him. At last a bright idea struck him. He would hide it in the rice-bran pickle tub. No one in the world would dream of the money being hidden there. Having decided on this strange and strong smelling hiding place he put the fifty ryo in a bag and deposited it there. Every morning before the man went to work and every night when he came home he would go to the bran-pickle tub, take out his treasure and count it. This was the laborer's greatest pleasure. One day, however, when he was counting his treasure he was seen by a neighbor who happened to be passing by and who stole the bag when the man went to his work the next day.

The laborer on his return home was in great distress finding his money gone. He brought his case to O-oka who summon-

ed all the people living in the same compound of whom there were twenty seven all told.

When the people entered the court O-oka laid the case before them and informed them that he, the judge, was sure that as the money had been kept in such a peculiar place it was most probable that the money was stolen by some of the neighbors who must have seen the man counting it.

"If any of you confess your guilt at once," said O-oka, "I will treat you as lightly as possible, for I do not think that you committed the theft premeditatedly. You saw the money being counted and in that moment the temptation overcame you!"

No one, however, came forward to confess his theft. O-oka looked round the room at the assembled men and after waiting a few moments then said:

"As rice-bran pickle has an unmistakably strong odor, the hand that was dipped in the "nuka-miso" tub must smell for a very long time. As none of you will confess the bad deed, I will come down and smell the hand of every one in turn!"

With these words the judge was about to descend from his platform into the court, when his quick eye caught sight of a man smelling his hand secretly.

"Oh!" shouted O-oka, "I can smell the thief's hand from here, you are the rascal!" he said pointing to the man and looking at him sternly. The thief turned pale and trembled. He confessed that he had taken the bag out of the pickle tub, but that he had spent nothing of the money. He had kept it in his room just as he had stolen it.

The Mayor banished the thief from Yedo.

IV

O-oka Abolishes Torture

When O-oka was promoted to the office of Mayor of the capital he invited all his subordinates to dinner to celebrate the event. On the occasion, he told his most faithful servant to buy the best oranges in the market to the number of two hundred for the expected guests, and he ordered the fruit to be brought on a large tray and placed in the middle of the room where every one was assembled.

Before the time for distribution of the

oranges came O-oka managed to take away two and secreted them. He then called the old servant and asked him if he had counted them. The old man replied that he had done so and that the number was correct. O-oka commanded him to count them again before him. The servant said that this was not necessary as he had gone over them most carefully. O-oka insisted. The old man obeyed and found that two were missing. Astonished and somewhat bewildered the servant counted the oranges over again with the same result. O-oka asked him if he had not taken two on the road. The man denied the charge most emphatically, but O-oka pretended to disbelieve him, and told him that if he persisted in his feigned innocence of the theft that he, O-oka, would be obliged to use torture to wring a confession from him. The accused answered that no amount of torture would make him tell a falsehood. O-oka pretended to be angry at these words. He then gave orders to his subordinates to torture the old servant.

The men assembled there thought it a foolish and extreme measure to torture an old man for the sake of two oranges, but as it was the order of their chief they had nothing to do but to obey. At first the falsely accused man under the torture persisted in declaring that he had never stolen the oranges, but when the torture became severe and the poor old servant

could bear the agony no longer he thought it better and wiser to escape the suffering by making a false confession, than to be tortured for telling the truth. At this point O-oka again asked him: "Is it true that you stole the oranges?"

"Certainly," answered the old man as he gasped in his pain, "I will tell a lie no longer."

O-oka ordered the torture to be stopped and producing the two missing oranges from his sleeves told the old man that he was very sorry for him. He then turned to his subordinates and said:

"Though torture is considered a necessary procedure in the criminal court of justice I do not think that it can discover real crime, as the case of this old man shows. There must be a great number of innocent people who make false confessions under torture to escape from it, like my faithful servant here. During my term of mayorship in this city it is my wish to abolish torture altogether and I hope that you will all help me to carry out this determination."

It goes without saying that such an upright man as O-oka rewarded his servant who had been made a victim of this experimental illustration.

The doing away with the use of torture from the criminal code was the first act of the new Mayor O-oka.





GOLD LACQUER DESIGN

JAPAN'S LEADING ART INDUSTRY

BY

HIROMICHI SHUGIO.

AMONG the art industries of our country, lacquer takes the first place. Not only are the best examples of Japanese art to be found in lacquer, but the finest pieces are valued and admired more than any other works of art. All the old and best specimens are eagerly bought, regardless of their exorbitant prices, and often bring more than their weight in gold.

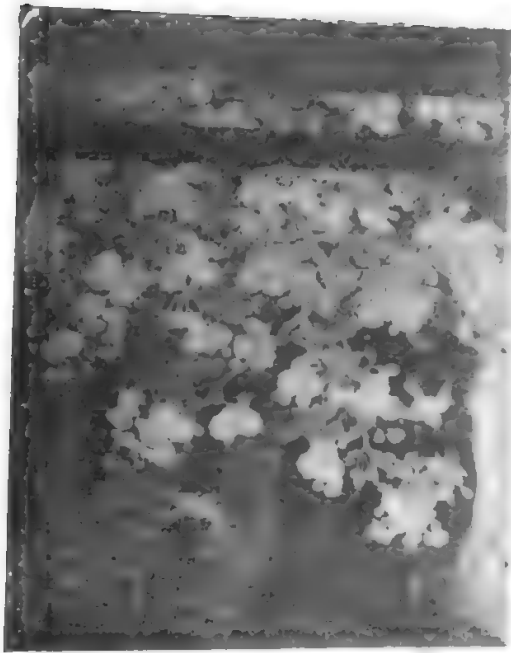
The art of lacquering is distinctly Japanese in its origin, and it is already more than thirteen hundred years in existence. The pieces made in olden times are preserved in our country. The oldest specimens of lacquer now in existence are the "Kesa-bako," a box for religious dress, and the "Sho," a musical instrument of Prince Shotoku, now treasured in Horiuji at Nara, and the scabbard of an Imperial sword worn by Emperor Shomu, and dedicated to Todaiji at Nara, the old capital of

Japan, by Empress Koken in the year 749 A.D. This scabbard is believed to have been made 1300 years ago. There are also several specimens of very old lacquer still preserved in Todaiji and Saidaiji at Nara.

Until the twelfth century, the manufacture of lacquer was in its infancy, when many celebrated makers, such as Norisuye, Sadayasu, Sukemasa, Sadamitsu, Suyetsune and their pupils made great progress, and introduced many new features into the art.

During the interval between the 12th and 15th centuries there were some slight changes in lacquer-making, but no great advancement was noticeable until the 16th century, when masterpieces of lacquer were made by Honami Koyetsu, Korin, Kagikawa, Koma, Shunsho, and other noted artists.

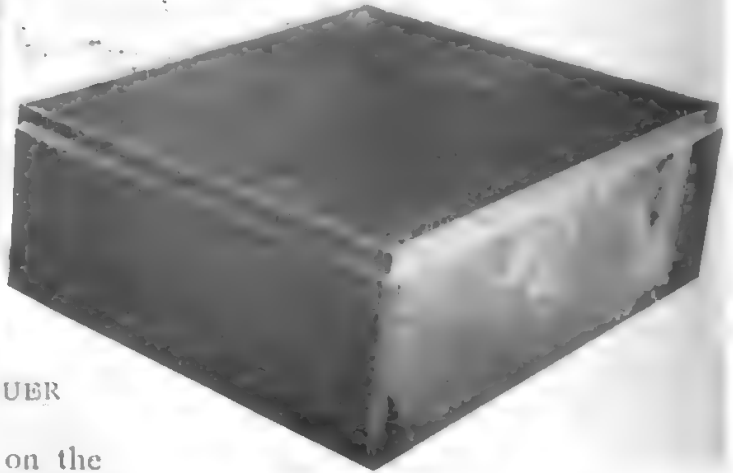
The process of lacquer-making is a most



CHERRIES IN GOLD LACQUER

stirring the crude lacquer for a day or two in the open air, after which it assumes a dark brown color.

Toward the end of the operation, a small quantity of water that has been kept standing for a few days, mingled with iron filings or gallnut infusion is added, and the whole stirred again until part of the water

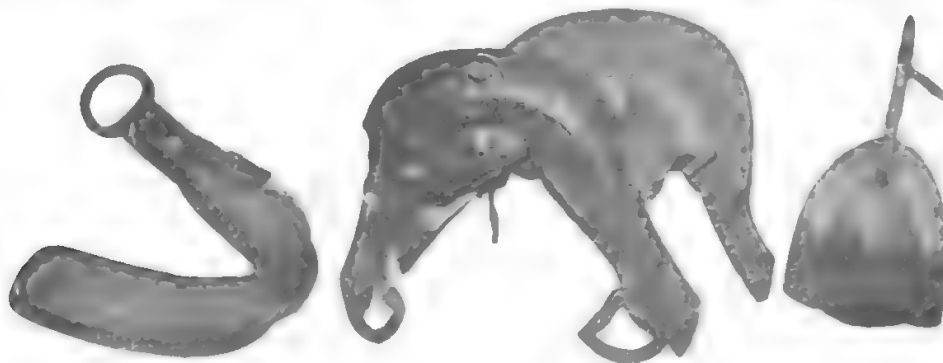


interesting one, depending largely on the properties of the materials and the effect to be produced. Seshime Urushi lacquer is used for priming, with an addition of burnt clay, dust, or fine stone powder so as to produce a coating of great hardness. The prepared lacquer, after having been strained through cloth or silk, is slightly transparent when applied in thin layers, and possesses a color similar to that of shellac; but this transparency is occasionally increased by a small addition of drying oil, which by mere hardening produces a sufficient glossiness of the surface, whereas the pure lacquer has to be polished. For coloring, the lacquer is mixed with cinnabar or pigment, red oxide of iron, or Prussian blue, etc.

Black lacquer made in the above manner is prepared without the addition of solid particles such as lamp-black or similar substance, but merely by

has evaporated. Then the lacquer acquires proper consistency and color. The addition of this water causes the highest brilliancy and blackness of lacquer.

Sometimes the colored lacquer is used when the final coating is required to be of a transparent nature. Either the unmixed, strained lacquer, or that peculiar kind of lacquer which has been thinned by an addition of oil, is used. The mixing of lacquer with hardening or coloring-powders is generally done by the lacquer artist himself on a board with a wooden spatula, just before using it. Finally, the thick mixture is strained forcibly through a piece of paper called Yoshinogami. Should the lacquer become too stiff for use, some bits of camphor are crushed and thoroughly mixed in it with a



LACQUERED STIRRUPS



CHIRYSANTHEMUM BOX COVER

spatula, and then the lacquer becomes thinner.

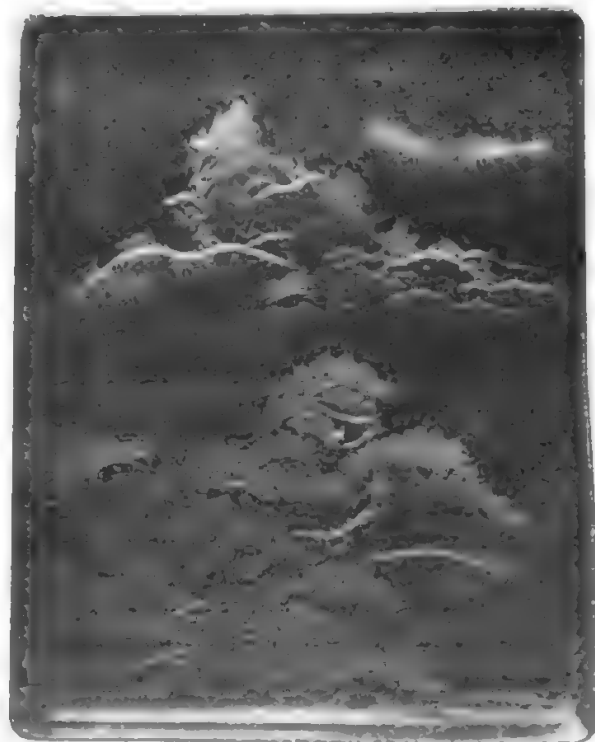
Before beginning to lacquer, the artist often lines the exterior of the objects, and especially the joints and the corners, with linen gauze, or yoshinogami, pasted on with raw lacquer, so as to prevent its breaking, as well as to give the objects greater solidity,

The primary coatings are put on with a mixture of raw lacquer and burnt-clay powder, and afterward stone powder; when hardened, they are rubbed over with a grindstone to smooth and polish the surface. The next two or three layers are done with inferior kinds of black or colored lacquer, according to the color to be produced. The lacquer is applied in the first place with a wooden spatula, and afterwards with a very stiff brush to smooth and spread the lacquer evenly. The surface is then ground with water, and charcoal that is either hard or soft. The freshly lacquered objects are placed in large wooden boxes that have been sprinkled or washed with water inside, so that the process of hardening takes place in a dark and damp atmosphere.

According to the statement of professionals, this precaution is necessary to cause the lacquer to harden quickly and to pro-

duce a clear appearance. The final coating is done with the best lacquer required in the particular case, and after it has been carefully ground, it is polished with powder made of deer-horn. Black lacquer when finished is repeatedly rubbed with a ball slightly wet with Seshime lacquer, and each time carefully polished with deer-horn powder. Gold sprinkled lacquer, called Nashiji (pear-surface), is produced by sifting a certain amount of finely-cut gold-leaf over a fresh coating of Seshime lacquer.

When hardened, the surface is smoothed and then coated with a choice quality of lacquer called Nashiji Urushi, which is prepared by carefully straining and then mixing it with a small quantity of gamboge. When applied in thick layers, the lacquer is opaque, and only becomes transparent in thin layers. By grinding the final coating with charcoal, the gold sprinkling underneath can be made more or less visible, according to the desire of the artist. Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce glossiness. For common ware, tinfoil is used instead of gold-leaf, but owing to the yellow color of the Nashiji, the tinfoil presents a gold-like appearance. The method of lacquering always remains the same, but the number of coatings can be reduced. The priming



DECORATED BOX INTERIOR

may be done with cheaper materials, and the lacquer may be of inferior quality.

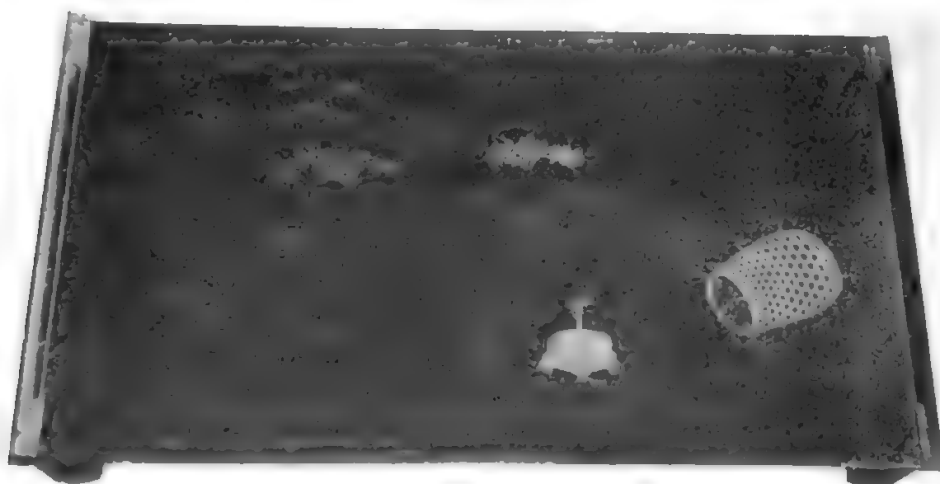
The final process of decorating the objects is one which admits of an almost infinite variety of devices, and consists either of paintings, or incrustations of mother-of-pearl, metal, porcelain, or else of a peculiar preparation of the surface. The relief paintings are made with a mixture of red oxide of iron and lacquer upon which fine charcoal powder is used before the lacquer has hardened. This again is coated with lacquer and colcothar, the operation being repeated until the required relief work has been produced. The metallic powders namely, gold, silver, bronze, etc. are applied to the final coating while the lacquer is still in a viscous condition, so that the powders are soaked into the fresh lacquer, and a thick layer, chiefly composed of metal, is produced. After the lacquer has become hard, the painter removes the surplus powder, and either polishes the painting or simply rubs it over, according to the result he desires to obtain.

Lacquer painting is an art which admits of almost as many different methods of producing a certain effect as does that of oil painting. Although the painter in lacquer has only a limited number of bright

powder, or the whites of eggs. He can thicken it to such an extent as to give it a kind of plasticity so that impressions can be made that remain visible after hardening. This is done, for instance, with the Tsugara lacquer, which presents a marbled appearance with red, brown, and green veins. The first coating is done in black lacquer, which is mingled with the whites of eggs, and by tamping with a ball of cotton, or some similar operation, the surface is made to present a mass of irregular depressions and elevations, which remain after the hardening. The latter are partially ground down, and a second coating of a different color is applied and similarly treated. After having finished the coating with variously colored lacquers the surface is ground until all the successive layers appear again in veins of different colors.

The history of lacquer ware, according to some authorities has been divided into five periods, as follows: Jodaimono, Jidaimono, Higashiyama Jidaimono, Taiko Jidai or Keicho period, and Tokugawa.

Jodaimono, or ancient lacquer, includes the lacquers made from the earliest time to the end of the eighth century. The specimens of this period are very scarce. The



OLD SPECIMEN OF LACQUER

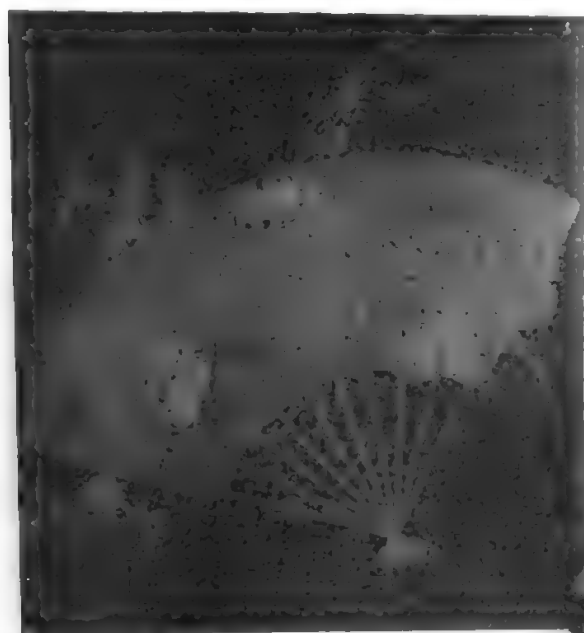
colors at his command, he can make use of many dark brown and neutral tints, and also of various metallic powders, besides which he has it in his power to modify the surface as he pleases. The lacquer can be carved or incrustated with mother-of-pearl, ivory, metal;—be made dull or brilliant, smooth or grained, producing relief or flat pictures by mixing with the lacquer a paste made of bean-

scabbard of a sword preserved in Shosoin at Nara is one of the rare specimens. Among the lacquer artists of the eighth century, Sadayasu and Norisuye were particularly distinguished. These two artists were honored with an audience at the Imperial palace on the occasion of the 50th birthday of the Emperor Goshirakawa, in 715 A.D.

Jidai-mono includes the period between
UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN

the ninth century and the fourteenth century. During this period lacquer art made great progress, when the first Shogun Yoritomo was installed at Kamakura. Many celebrated artists moved into this city, and here a novel style of lacquer ware was produced, which has since then been known as the Kamakura-bori.

The lacquer known under the above name is that decorated with the designs incised or carved and lacquered first in black and finally in red. It is usually simple and vigorous in design, and is highly artistic in effect. There are several specimens of this period preserved

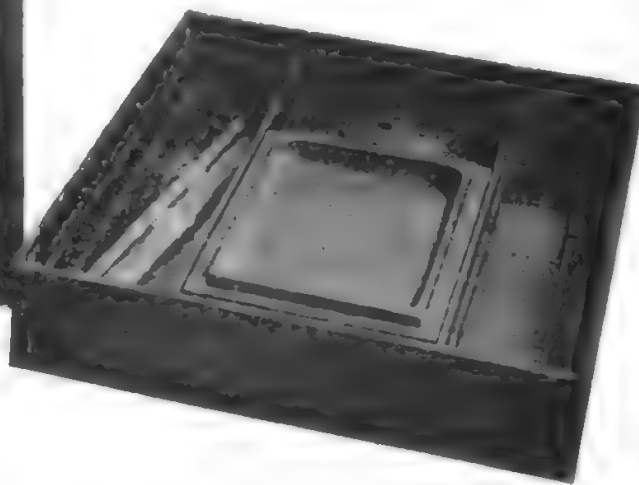


WRITING BOX

The Taiko Jidai or Keicho period was very unfortunate in its artistic progress, as the country was in a state of anarchy, and the specimens of lacquer produced were generally inferior. But Igarashi Do-ho of Kyoto produced some fine works.

During the Tokugawa period, from 1600 to 1850, the finest specimens of lacquer ware were produced, and many strong artists created original styles. Honami Koyetsu of Kyoto, the famous sword expert, ceramist, and art connoisseur, introduced a new style in lacquer ware; and he was followed by Korin, whose works are bold, artistic and dignified.

Korin, one of the most original among our artists, created a new style in lacquer by introducing incrustations of lead and mother-of-pearl and a peculiar tone of gold. His works are remarkably artistic in design and they are strikingly bold in execution. Among his many pupils the most distinguished were Nagata Yuji of Kyoto, who lived in the early part of the 18th



in the temple of Hachiman in Kamakura, in the temple of Mishima in Idzu, and by a few private families.

Besides the new style just mentioned, other kinds of artistic lacquers were made and the famous lacquer artists were:— Sukemasa, Suyetsune, Sadamitsu, Sada-yasu, Butsho, Suketoki, and Kunimitsu.

In the Higashiyama Jidai-mono period Yoshimasa, a Shogun of the Ashikaga family, who was the great tea amateur and art lover, gave great encouragement to our art industries and fine arts. Before this period, the decorations of lacquer ware were rather stiff and conventional, but Yoshimasa introduced artistic designs,

The most noted lacquer artist of this period was Igarashi, who was especially patronized by Yoshimasa.

century. Soyetsu was another great artist who followed the famous Koyetsu style, and his productions are highly artistic.

Kagikawa, the first, a most skilful artist of his time, was honored with an appointment by the court of the Shogun as a lacquer-maker. His descendants were all good artists, and they were also patronized by the Shogun's court. Koma is another great name among the lacquer artists. Kiuhaku, one of the Koma family, was especially famous for his polished mirror black lacquers, which are unsurpassed by those of any other artist. This family was also honored with the Shogun's patronage.

Ritsuo or Haritsu was also a great

lacquer artist, and his works are distinguished for their artistic qualities, besides ceramic and metal ornamentalations are often introduced into his work. Hanzan, the most skilful pupil of Ritsuo, was one of the great artists of the time. Shunsho, of the Yamamoto family was one of the most artistic lacquer artists, and his polished lacquers are a dream of refinement and poetic sentiment. Shiomi Masazane was another noted artist, and his polished lacquers, with delicately painted designs, are much admired by Japanese connoisseurs for their delicate touches and faultless execution.

Seikai Kanbichi, a native of Yedo, was a celebrated lacquer artist of the latter part of the seventeenth century, and he was specially famous for his skill in painting the conventional wave design, and for his green lacquers decorated with gold.

Of the most noted artists of the later period were:—Komo Kansai, Hara Yoyusai, Nakayama Komin, Shibata Zeshin, Ikeda Taishin, Ogawa Shiomin, Kawano, Itcho Shibayama Soichi Kataoka Genjiko and Shirayama Shosai who is considered the greatest living artist.

The great artists, Yosei, Zonsei, and Zokoku, who were the most famous specialists in Tsuishu, Tsuikoku, and painted Chinese lacquers, must also be mentioned.

Among the principal varieties of lacquer is Raden, which is the name for those lacquers ornamented with inlay of shells of Omu and Yagui, or mother-of-pearl, gold and silver. This variety is sometimes known as Kanagai, on account of the gold and shell decoration. As to its exact origin, there is no recorded information; but it was used during the reign of Empress Koken (749-758 A. D.). These early pieces are still preserved in the treasure house of Todaiji at Nara.



ANCIENT LACQUER TABLE

Among the lacquer artists noted for this variety were Shigenao, Sadakiyo, Morisada, Sadanaka, and Suyetsugu, who flourished during the years, 1108-98. Later, (1616-23), an artist of Nagasaki, whose name was Ikushima Tohichi, became quite famous for his skill in this work; and one of his pupils, by the name of Chobei, began to use mother-of-pearl after the Chinese method taught him by a Chinese artist, and he has since then been known as Aogai Chobei, or "Mother-of-pearl Chobei." Since his time the lacquer decorated with mother-of-pearl, without other materials, came to be known by the name of Aogai Saiku, or Nuri. Besides the above-mentioned artists, Ihioye, Shirobei, Yahioye, and Hanzabro of Kioto were the celebrated lacquer artists most skilful in this branch during the Genroku period (1688-1703).

Hira Makiye, decorated lacquer, is the name given when the design is painted in gold lacquer on the surface.

Togidashi Makiye, decorated polished lacquer, has the design painted and then polished.

Makkinro is the old lacquer painted with fine gold-dust covered with black lacquer and then polished; it is the same now known as polished lacquer.

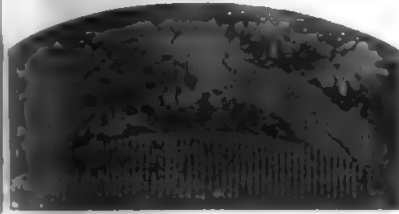
Taka Makiye, decorated lacquer in relief, is that which has the design painted in gold in relief. According to the best Japanese authorities, the gold lacquer

with the design in relief is said to have been first made during the early part of the Ashi-



dust, showing a surface somewhat similar to the pear-skin.

Kamakura-bori is the



DECORATED
COMBS



kaga Shogunate (1337-1373), although some antiquarians place its origin at an earlier date.

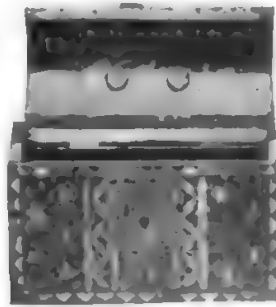
Nashiji is lacquer which has the appearance of pear-skin, made by sprinkling fine gold-dust or sometimes tin-dust. There are two other kinds of Nashiji, namely, Giobu Nashiji, made with larger grains of gold-foil, and called Giobu Nashiji from the name of the lacquer artist who first introduced this style; and Hirame Nashiji, covered with small square gold-foils carefully applied on the lacquer.

The variety was first made in Kamakura, and is a carved lacquer ware which is first engraved with some design, such as peony flowers, hawthorn, diamond pattern, clouds etc., and lacquered with black and afterwards with red. The carved lacquer known as Yechizen-bori, made in Yechizen, and Odawara-bori, made in Odawara, are in the same style as Kamakura-bori, with some slight differences.

Hionon, or flat decoration, is a lacquer which has for its decoration a design made of either gold or silver foil applied on the lacquer.

Chinkin-bori is either black or red lacquer decorated with designs incised and rubbed in with fine gold-dust. This variety is said to have been introduced from China, and has been mostly made in Nagasaki since the Kioho period (1716-1735).

Midasco lacquer is one of the oldest varieties, and there are to be seen small flower bowls which were presented to the temple of Todaiji in Nara by Empress Koken in the eighth year of Tempio-Shoho



TEA BOX



Nonomiya Totei, a doctor of Kyoto, was the most famous artist in making this lacquer and he used the tooth of a mouse having a

(756 A. D). These bowls, made of wood and covered with linen cloth, are lacquered first and then painted with Midaso.

sharp fine point in incising the design. His works are remarkably fine, and those having the designs of peony flowers, and a peacock standing on a rock, are specially noted for their excellence. He worked between 1750 and 1800.

Jogahana lacquer, so called from the name of the town in the province of Yetchiu, is either black or red, and decorated with designs painted in colors or colored Midaso. This style, according to some authorities, is said to have been introduced by an artist of Yetchiu, who learned it from a Chinese artist in Nagasaki some time during the Bummei period (1469-86).

Urushiye, or painted lacquer, is the special name by which all lacquers, decorated with designs painted in color are known. The most famous artists who made this variety are Seikai Kanhichi of Yedo, who worked during the Genroku period (1688-1703), and who was celebrated for his skill in painting the conventional wave design; and Shibata

Heijin, flat dust, is the name given to lacquers which are decorated with gold-

Zeshin of Tokyo, who introduced a new variety into this style.

Tsuishu is red lacquer with carved design, and is said to have been first made by Momniu of Kyoto during the reign of Gotsuchi-mikado Tenno (1465-1500). Tsuikoku is black lacquer with carved design, and it was also made for the first time by the same artist. Yosei, Zonsei and Zokoku are the most famous artists who excelled in making Tsuishu and Tsuikoku lacquers. There is another style of carved lacquer called Guri-bori, made with many layers of black and red put on alternately so that the edges of the carved design give an appearance of fine grains or layers.

Besides those already mentioned, there are the following lacquers; — Nambu, Yoshino, Negoro, Kuroye, Shunkei, Noshiro, Wakasa, Tsugaru, Nikko, Yoshino, Hino, Wajima, Yamanaka, Zogan, Suruga, Kuwana, etc.; but they are rarely

to be seen in any artistic collection, and most of them are of ordinary quality, found in our Japanese tableware, such as soup-bowls, trays, etc.

To understand the really beautiful specimens of this art, it is necessary to educate the eye in order to examine the smallest detail and compare the common pieces with those of the best workmanship. One who has such an opportunity for study will grow more and more appreciative of an art which combines the most varied technical devices with artistic ingenuity.

It need scarcely be added that the ordinary lacquer does not present all the features of the fine specimens. For this reason, the different methods of lacquering and painting have been considerably modified in order to produce cheaper articles. Nevertheless, the nature of the material gives a beautiful appearance even to such inferior ware.

FLOWERS OF YOUTH

As for the folk,
I know their inmost hearts no more;
But of my seat of infancy
The flowers blooming as of yore
Remain as sweet and true to me,
(From the Japanese of Kiyohara Miyaba) H. SAITO.



A SNOW-SCENE IN TOKYO

The dusky pines that stand like sentinels
Upon the bank beyond the palace moat
Turn pale beneath their growing weight of snow.
The frozen people gathered around in groups
Awaiting crowded trams to Shinjiku,
With motley oiled umbrellas opened wide,
Seem like a giant moonlit mushroom-field.

Within the weird white silence of the park
The palms clad in their winter garb of straw
Gaze pityingly upon the naked plum,
Whose blossoms which ere while appeared so white
Against their sombre background of bare trees,
Are put to shame beside the dazzling flakes
Of dizzy snow which ever come and come,
Blown here or there just as the wild gusts list,
Like unplaced souls sent forth from Heaven by God.

Some flakes fall tranquilly on guarded spots,
And some on mystic Fuji's sacred breast,
To wonder at the miracle of life.
And others fall upon the trampled road.
And every flake ere falling is the same.
Then who shall praise the pure untrodden snow
Or dare to blame what unsought traffic soiled ?

"BANZAI NIPPON!"

BY

HALLIE ERMINIE RIVES (MRS. POST WHEELER)



Hallie Erminie Rives is known to Japan as the wife of the Second Secretary of the American Embassy in Tokyo and recently Appointed First Secretary at St. Petersburg. In the United States she is counted among the most popular writers of modern fiction, and is the author of many stories, some of which have been put into dramatic form for the American stage. Her best-known novels are: *Smoking Flax*, a tale of the lynching evil in the southern sections of the United States; *A Furnace of Earth*, a sex-problem story; *Hearts Courageous*, a romance of the American Revolution, one of whose main characters is Patrick Henry; *The Outcast*, founded on the life of Lord Byron; and *Salut Sanderson*, a powerful tale of double identity which appeared in 1907. The latter half of the novel was written in Tokyo. Mrs. Wheeler's new novel, published in New York and London during the present month, is a diplomatic story whose scenes are laid entirely in Japan. Beyond being an absorbing tale in the authoress' best vein, it is said to be a serious attempt to picture the national Japanese spirit as it can adequately be done, perhaps, only from the inner view-point of official life. The title under which it is to be published has not as yet been announced, but *The Japan Magazine*, through the courtesy of her American publishers, is enabled to give here one chapter, in which Mrs. Wheeler's characteristic style and vividness are employed in the description of an Imperial Review on Aoyama Parade-Ground.

GRADUALLY, as they proceeded, the throng became denser. Policemen in neat white-duck and wearing long cavalry swords, lined the road. They had smart, military-looking caps and white cotton gloves, and stood, as had the officer before the file of convicts in Shimbashi station, moveless and imperturbable. The crowds were massed now in close, locked lines on either side. In one place a school-master stood guard over a file of small boys in holiday kimono; a little paper Japanese flag was clutched in each chubby hand.

In all the ranks there was no jostling, or fighting for position, no loud-voiced jest or expostulation; a spell was in the air; the Imperial Presence who was to pass that way had cast His Beneficent Shadow before.

Through a double row of saluting police they whirled into an immense brown field, as level as a floor, stretching before them, seemingly empty, a dull,

yellow-brown waste horizoned by feathery tree-tops. The carriage turned to the right, skirting a surging sea of brown faces held in check by a stretched rope; these gave place to a mass of officers standing in dress uniform, with plumed caps and breasts ablaze with decorations; in another moment they descended before a canvas marquee where brilliant regimental uniforms from a dozen countries shifted and mingled with diplomatic costumes heavy with gold-braid, and with women's gay frocks and picture hats.

The air was full of exhilaration; people were laughing and chatting. The British Ambassador displayed the plaid of a Colonel of Highlanders; he had fought in the Soudan. The Chinese Minister was in his own mandarin costume; from his round jade-buttoned hat swept the coveted peacock-feather and on his breast were the stars of the "Rising-Sun" and the "Double Dragon." The American Ambassador alone, of all the foreign representatives,

wore the plain frock-coat and silk hat of the civilian. From group to group strolled officials of the Japanese Foreign Office and Cabinet officers, their ceremonial coats crossed by white or crimson cordons, And through it all Barbara moved responsive to all this lightness and color, bowing here and there to introductions that left her only the more conscious of the one tall figure that had met them and now walked at her side.

Daunt could not have told that the flowers in her hat were brown orchids: he only knew that they matched the color of her eyes. Last night the moonlight had lent her something of the fragile and ethereal, like itself. Now the sun-light painted in clear, warm colors of cream and cardinal. It glistened from the perfect curve of her forehead, and tangled in the wide wave of her bronze hair, making it gleam like hot copper spun into silk-fine strands. His finger-tips tingled to touch it.

He started as—"A penny for your thoughts," she said with sudden mischief.

"Have you so much about you?" he countered.

"That's a subterfuge."

"You wouldn't be flattered to hear them, I'm afraid."

"The reflection is a sad blow to my self-esteem!"

"Well," he said daringly, "I was thinking how I would like to pick you up in my arms before all these people and run right out in the centre of that field—"

She flushed to the tips of her ears. "And then—"

"Just run, and run, and run away."

"What a heroic exploit! she said with subtle mockery, but the flush deepened.

"You know to what lengths I can go in my longing to be a hero!" he muttered.

"Running off with girls under your arm seems to have become a mania. But isn't your idea rather prosaic in this age of flying machines? To swoop down on one in an aeroplane would be so much more thrilling! This is the field where you practice, too, isn't it? Is that building away over there where you keep your Glider?"

"Yes. At first I made the models in a Japanese house of mine near here. I keep it, still, from sentiment."

"How fine to meet a man who admits to having sentiment! I'm tremendously interested in Japanese houses. You must show it to me."

"I will. And when will you let me take you for a 'fly'?"

"I'm relieved," she said, "to find you willing to ask permission."

Her eyes sparkled into his and both laughed. Patricia was chatting animatedly with Count Voynich, the young diplomatist whom she had pointed out in the train, and whose monocle now looked absurdly contemplative and serene under a menacing helmet. The confusion of many colors, the pomp and panoply under the day's golden azure, was singing in Barbara's veins. She moved suddenly toward the front. "Come," she said, "I want you to tell me things!"

"I'm going to," he answered grimly. "I've known I should, ever since—"

"Look!" she cried. Several coaches had bowled up; behind each stood footmen in gold-lace and cocked-hats, knee-breeches and white silk stockings. Daunt named the occupants as they descended: the Premier, one of the "Elder Statesmen," the Minister of the Household.

"Who are the people there at the side, under the awning?"

"Tourists. Each Embassy and Legation is allowed a certain number of invitations."

"Why, yes," said Barbara. "I see some of my ship-mates." She smiled and nodded across as faces turned toward her. There was the gaunt, sallow woman who had distributed Christian Science tracts (till sea-sickness claimed her for its own) and little Miss Tippetts (the printed steamer-list, with unconscious wit, had made it "Tidbits") who had flitted about the companion-ways like a shawled wraith, radiant now in a white lingerie gown and a hat covered with red hollyhocks. And there, too, was the familiar painted-muslin and the expansive, white waistcoat of the train.

A hundred yards to the right was spread a wide silk canopy of royal purple, caught back with crimson tassels. "What is that?" she asked, pointing.

"That is for the Emperor and his suite. The big sixteen petalled chrysanthemum on its front is the Imperial Crest; no one

else is allowed to use or carry it. The men on horseback are Princes of the Blood. Almost all the great generals of the late war are in that group behind them. The man smoking a cigarette is the Japanese Minister of War."

"But when do the troops come?" Barbara inquired. "I see only one little company out there in the centre."

"That is a band," he said. "Look further. Can you make out something like a wide, brown ribbon stretching all around the field?"

She looked. The far away, moveless, dun-colored stripe merged with the sere plain, but now, here and there, she saw minute needle points of sun-light twinkle across it. She made an exclamation. For the tiny flashes were sun-gleams from the bayonets of masses of men, clad in neutral-tinted khaki, silent, motionless as a brown wall, a living river frozen to utter immobility by a word of command that had been spoken two long hours before.

A mounted aide galloped wildly past toward the purple canopy. As he flashed by, a thin bugle note rang out and a band far back by the gate at which they had entered began playing a minor melody. Strange, slow, infinitely solemn and sad, the strain rolled around the hushed field—the *Kimi-ga-yo*, the "Hymn of the Sovereign," adapted by a German melodist a score of years ago, which in Japan is played only in the Imperial Presence or that of its outward and visible tokens. The counterpoint, with its muttering roll of snare-drums on the long chords, and sudden, sharp clashes of cymbals, gave the majestic air an effect weird and unforgettable. The strain sank to silence, but with the last note a second nearer band caught it up and repeated it; then, nearer still, another and another.

Barbara, leaning, saw a great state-coach of green and gold coming down the field. It was drawn by four of the most beautiful bay horses she had ever seen. Coachmen, postillions and footmen wore red coats heavily frogged with gold, white cloth breeches and black enamel top-boots. As it came briskly along that animate wall of spectators, the vast concourse, save for the welling or ebbing minor of the bands, was silent, hushed as in a cathedral. But as

it passed, the packed sea of brown faces—the mass of kimono next the gate and the ranks of splendid uniforms—bent forward as one man, in a great sighing rustle, like a field of tall grass when a sudden wind passes over it.

The plumed hats of the diplomatists came off; they bowed low. The ladies courtesied, and Barbara, as her gaze lifted, caught an instant's glimpse, through the coach's glass sides, of that kingly figure, heaven-descended and sacred, mysterious alike to his own subjects as to the outside world, through whom flows to the soul of modern Japan the manifest divinity and living guidance of cohorts of dead Emperors stretching backward into the Night of Time!

* * *

The band stationed in the centre of the immense field had begun to play—something with a martial swing; and now the far brown strip that had blent with brown earth, began to shift and tremble like the quiver of air above heated metal. Its notes detached themselves, clustered anew; and the long, wide ribbon, like a huge serpent waked from rigid sleep in the sunshine, swept into view; regiments of men, armed and blanketed, by file and platoon. They moved with high, jerky "goose-step" and loosely swinging arm, line upon line, till the ground shook with the tread.

Before each regiment were borne strange flags, blackened and tattered by blood and shell. Some were mere flapping fringes. But they were more precious than human lives. One had been found on a Manchurian battle-field, wrapped about the body of a dead Japanese, beneath the clothing. Wounded, he had so concealed it, then killed himself, lest, captured alive, the standard he bore might fall into the hands of the enemy. As each new rank came opposite the coach before the purple canopy, an officer's sword flashed out in salute, and a "banzai!" tore across the martial music like the ragged yell of a fanatical Dervish.

Daunt, watching Barbara, saw the light leaping in her brown eyes, the excitement coming and going in her face. Again and again he fixed his gaze before him as infantry, cavalry and artillery marched

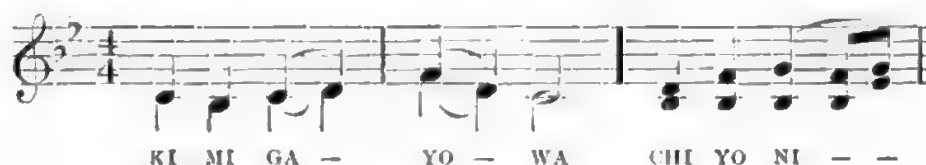
and pounded and rumbled past. In vain. Like a wilful drunkard, it returned to intoxicate itself with the sight of her eager beauty, that made the scene for him only a splendid blur, an extraneous impression of masses of swaying bodies moving like marionettes, of glistening bayonets, horses, clattering ammunition-wagons, and fluttering pennants.

In Barbara, however, every nerve was thrilling to the sight. For the moment she had forgotten even the man beside her. As she watched the audacious outpouring of drilled power, tempered and restrained, yet so terribly alive in its coiled virility, she was feeling a keen pang of sympathy that was almost pain.

In this burning panorama she divined no shrinking, devious thing sinking with the fatigue of ages, aping the superficialities of a remote race; not merely a tidal wave of intense vitality, mobile and mercurial, hastening onward toward an inaudible unknown: but a splendid re-birth, a dazzling reincarnation of old spirit in new form, a symbol concrete and vital, like the blaze of a beacon flaming a racial reveille.

She turned toward Daunt, her hand outstretched, her fingers on his arm, her lips opened.

But she did not speak. Afterward she did not know what she had intended to say.



FAMOUS JAPANESE SAYINGS

ON THE FOOLISHNESS OF HASTE.

Traveller, if you had not started in such a hurry, you would not have become wet through by the rain on the moor, as the shower will soon pass over.

OTA DOKWAN, Founder of Yedo.

ON PROVING ONE'S METTLE.

Let sorrows be heaped upon me that I may test the fullness of my powers.

KUMAZAWA BANZAN, Tokugawa Statesman.

ON OVER ESTIMATED REPUTATION.

When within sight of Mount Fuji for the first time, it is not so high as expectation led one to believe.



STUDENTS PRACTICING ARCHERY

STUDENT LIFE IN TOKYO

BY

AUSTIN W. MEDLEY

TOKYO is a city of students. One cannot walk a hundred yards down any street without meeting one. He may be told by his cap, if not by his uniform. The Japanese have a veritable passion for uniforms and they are compulsory in all government schools, and many private ones. The uniform consists in all cases of trousers and tight fitting coat buttoned up to the neck with smart brass buttons. On the head is worn a leather peaked cap of German extraction, bearing the badge of the school, which forms an easy method of identifying the student. Thus the students of the Peers' School wear a cherry flower in brass, Foreign Language School boys the letter "L" entwined round a Mercury's wand, and so on. The Imperial University forms a striking exception to this rule of uniforms. Some years ago they were compulsory, but in a fit of generosity the authorities

gave the students the option of wearing Japanese clothes if they wished. Almost as one man the men reverted to their comfortable native dress, whilst still retaining the University cap, which has a square top like the mortar board of the English Universities, but must be classed as a cap as it has a peak and a badge.

The number of students in Tokyo is difficult to estimate, but there must be at least 50,000, assembled from all parts of the Empire, and studying a multitude of subjects. Beside the Imperial University, Tokyo contains two large private Universities with about 12,000 students between them, Technical schools, Commercial schools, a Fishery school, a Higher Normal school, a Woman's University, many theological schools, both Buddhist and Christian, language schools, an immense High school, an Art school, an Academy of Music and many others.

The language schools are particularly interesting, one large institution under private management, where English alone is taught, having 8,000 students. The government language school is a peculiarly attractive one. It is a veritable babel of languages, for in it are taught English, French, German, Russian, Spanish, Italian, Chinese, Korean, Tamil, Hindustani, Malay, and Mongolian, and for each tongue a foreign teacher is engaged. In the professors' common room can be found a mixture of nationalities such as would seem to foreshadow the federation of the world. It is at any rate a Parliament of nations.

Bearded Slavs, dapper Frenchmen, stolid Germans, voluble and gesticulating Italians—a constant source of wonder to the Japanese—dignified Spaniards, correct Englishmen, big Chinese with their peculiar Chinese pride, vacant looking Koreans, a Mongolian Lama priest, revolutionary Hindus, a Malay Mahometan full of proselytising fervour, and finally innumerable Japanese all rub shoulders together and get on somehow.

The course at this school is a three year one, and the number of applicants is always far in excess of the vacant places. In addition to the language they select the students have to take courses in pedagogy, international law, and the Chinese classics.

The vast majority of the students are poor, for the love of and desire for educa-

tion has permeated all Japan. During the course of a tour last summer we reached a small country town and put up at the best inn the place afforded, small but clean. After dinner the landlord sidled in for a chat, and in the course of conversation informed us that his son and daughter were being educated in England, the son at Birmingham University, and the girl at a school in the London suburb of Hampstead. Neither is such a case as this peculiar. Parents spend the savings of years educating their children, and run freely into debt on that account, or even sell some cherished family heirloom, a sword, a crystal ball or some such article. How then do these students, mostly country boys, live, and to what expense are they put?

When a boy comes up to Tokyo to study at some school, his first task is to look for a boarding house, of which of course there are many hundreds. If he happens to come from a public spirited and go-ahead province he will probably find a house run by a provincial society supported by the well-

to-do of his province, and to which only students from that province are admitted. There are many such societies of which the Idzumo Education Society is one. This is maintained by the ancient and historical province of Idzumo in the South West of Japan, one of the original homes of the Japanese people, and where one of the most sacred shrines of the Empire is situated. The boarding house which was



STUDENT TAKING A MEAL



STUDENTS PLAYING JU-JUTSU

built by this Society has accommodation for thirty-five students, each of whom pays a board and lodging charge of yen 7.50 per month. In return for this fee he is either allotted a single room, or can share a double room with a friend. The rooms can scarcely be called palatial as a single room is only 6 feet by 9 feet and a double room twice that size. In this tiny cabin

the student works and sleeps, providing his own bedding.

These rooms present a considerable contrast to those of a university undergraduate in America or England. Instead of the arm chairs in which your "Varsity man" likes to loll his lazy length, there are one or two cushions on the floor which is covered with a thick and



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UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN

soft matting. Boots or clogs are of course slipped off in the porch and left in the wooden boxes provided for the purpose, and shown on the right hand side of the picture.

The Japanese student's desk is a low table about 8 inches high, before which he sits on the floor. His paraphernalia consists of a number of writing brushes, an ink stone to make his ink on, and probably a small bottle of foreign ink. This bottle is one of the hall marks of a student, as no school provides ink of that sort, and the student carries his bottle with him suspended from his finger by a piece of string. Other furniture in the room will be a book case, and a hibachi or brazier to hold charcoal. The number of cigarette butts thrust into the sand in the brazier will testify to the occupant's love of tobacco. When the student is having a meal, the brazier will be used to keep his tea hot, for tea is taken with every meal, and usually the crowning bowl of rice is a swimming mixture of rice and tea.

In winter the rooms are very cold, as the paper sliding window, shown so invitingly open in the picture, is not much protection against the bitter wind which desolates Tokyo on the winter, and the handful of glowing charcoal in the brazier does not offer any very solid comfort.

At the Idzumo dormitory there is a dining-room, and also an assembly hall, and meals are taken in common. If a foreigner were present at such a meal he would probably wonder why it was so silent, and would miss the cheerful clatter of knives and forks. Thirty-five men eating with chop-sticks do not make as much noise as one lusty baby pounding his plate with his spoon. This dining hall, system is not usual. In most of the boarding houses, the men have their meals served to them separately in their rooms, as is always done in Japanese hotels, where the coffee-room is unknown.

There is a resident superintendent in the house, and once a week a representative from the parent society pays a visit. The serving staff is limited to two maids and a boy, the latter a school boy who works in return for his keep! The position of the maids is desperately hard; they have to be up early, go to bed late, and be on the run all day, for which they receive

the princely salary of 2 yen a month each, that is \$12 gold a year.

The monthly incomings of this dormitory are yen 280 (\$140) which includes yen 10 subsidy from the Idzumo Society. This sum is spent in the following way:—

Rice 100; Soy 7; Meat 30; Fuel 10; Taxes and Insurance 10; Rent 20; Fish 30; Vegetables 25; Wages 8; Miscellaneous 40; total—280 yen.

From the above budget it is clear that rice is the staple food, and experience is fast showing that hard brain work cannot be done on rice, and that men who live on that article of food require a large amount of hard manual labour to keep the muscles constantly in motion. It does not fit those who have perforce to lead a sedentary life.

To return to our individual student, the sum of yen 7.50 seems absurdly small, as indeed it is, but he must provide himself with certain extras, as charcoal to heat his room in the winter, a daily hot bath and so on. His next big expense is school fees, which amount to yen 25 a year, say yen 2 a month; he must also provide himself with books and stationery. Adding everything together it will be found that his absolutely necessary expenses will amount to 11 or 12 yen a month, and if he can rely on 15 yen he will be quite comfortable. So much for our student's exchequer.

His daily life is one of almost continuous work. All schools begin at 8 o'clock in the morning, summer and winter, and the Peers' school which is under the command of the martinet General Nogi, the Cincinnatus and Cato of Japan, has to turn in at 7 o'clock. Work goes on until 12 o'clock with four intervals of seven minutes each. An hour is taken for the midday meal, generally brought by the men in small tin boxes and then the wheels begin to turn again.

At the language school every one has to attend thirty hours a week, of which twenty-two are spent on the principal language, if it be English, French or German; but if it be any one of the other tongues, four hours are lopped off this time, and spent in English study. Now thirty hours a week is a very long time to spend in the class room, and does not leave much leisure for outside study or individual reading. This may not perhaps matter in



STUDENT BOARDING HOUSE

such schools as that described, where the curriculum does not include any very abstruse subjects, but when this system is carried to the university, it can and does do a great deal of harm. Thirty hours of lectures every week! Imagine it! Thirty hours a week listening to the opinions of three or four professors, without the possibility of correcting or balancing them by outside reading.

However conscientious a professor may be in trying to present an unprejudiced view of a subject, he cannot help giving considerable weight to his own personal opinion when he comes to sum up, and that personal opinion the student carries away as final. In addition to his long lecture hours the university graduate is further handicapped by the fact that before entering he has to acquire two languages, English and German, as part of his instruction will be given him in those tongues by foreign professors. These lectures practically degenerate into dictation

lessons, and the late Lafcadio Hearn's lectures were delivered somewhat in this style:—"I wandered lonely as a cloud"—inverted commas—by William Wordsworth—capitals, full stop, fresh line—and so on, the lecture being on the whole a beautiful essay which the student might take home and study if he had time. One result of the compulsory languages is that the men enter the University very late, in fact just at the age when Americans and Englishmen are learning to begin life and put their acquired knowledge into practice. To our mind the worst result of the Japanese lecture system is that originality is killed, and the men degenerate into mere note-takers, sponges to absorb facts which they may or may not digest. Such an experience as that to be related is not uncommon.

A foreign professor lecturing in the university devoted a whole course to the elucidation and discussion of a single point hoping thereby to teach his students how to think and work for



GARDEN OF BOARDING HOUSE

themselves, and how to deal with any such subject in future. Were his students pleased? Did they understand? Not a bit of it! Why is the professor spending all our valuable time on this one point? Why does not he give us facts and statements that we can take down verbatim, and commit to memory? The consequence was the professor gave up his good intentions, and became once more a fact mill. Satisfaction reigned again over his class. This question is a very serious one in the Imperial University, but the two large private Universities of Waseda and Keio-gijiku recognize the evil of the system, and have greatly reduced the number of lecture hours.

In class the men are eager and attentive, and there is a delightful courtesy prevailing between teacher and students, which makes it a pleasure to teach them. Of all countries in the world Japan is the one where politeness meets with an instant response. Politeness and a sense of humour will carry a man far in the Empire of the rising sun; nearly all the students have a keen sense of the comical, and a professor who is consistently dreary will find his classes diminishing in numbers.

No account of student life would be complete that did not refer to their amusements. Young Japan is base-ball mad, and every vacant lot is occupied by six or eight youngsters with an old stick and generally a rubber ball, who shout "pray," "boru," "outu" with complete indifference to accent, but perfect knowledge of the meaning. The bigger schools turn out base-ball nines that compare very favourably with the smaller college teams in the United States, and during the recent visit of a professional ball team from America

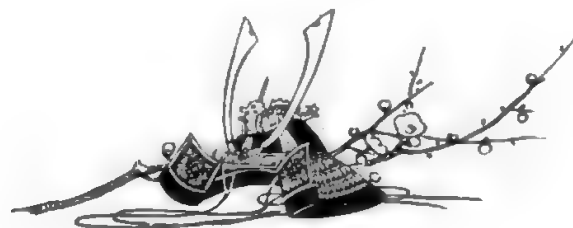
the visitors did not always find the Japanese pitching easy to deal with. The low stature of the Japanese will always prevent them being strong batters, but in the field they are like lightning. They have also acquired the pleasing habit of "rooting."

Baseball by no means exhausts their energies, and one might add to the list tennis, boating, and jujitsu. At tennis they are very quick and clever, playing indifferently with either hand, but the high duty on foreign made tennis balls reduces them to the necessity of using soft ones, so that the game is not so fast as might be expected. At the Tokyo Lawn Tennis Club, which has a mixed foreign and Japanese membership, and of course uses foreign balls, the Japanese are amongst the best players.

In rowing they use very heavy boats without outriggers, and have adopted the bad habit of keeping their eyes fixed on the blade of the oar, but nevertheless they "dig out" with commendable zeal.

A final word must be said about their social meetings where they either regale themselves with a passionate drama presented by their fellows, in which one man represents a girl in the most extraordinary life-like manner, painted like a piece of porcelain, or sit around the room and wail in chorus through long heroic songs. We use the word "wail" advisedly, for Japanese singing does not appeal to a foreign ear. Even if the foreigner gets accustomed to the wailing he never can get used to the curious note—half cough, half bark—which is interspersed.

During these occasions the men will smoke innumerable cigarettes, drink tea, and eat little cakes, mostly made of bean paste and very toothsome.



MEN I SHALL NEVER FORGET

(FROM THE JAPANESE OF MUSASHI-NO)

TRANSLATED BY

ARTHUR LLOYD

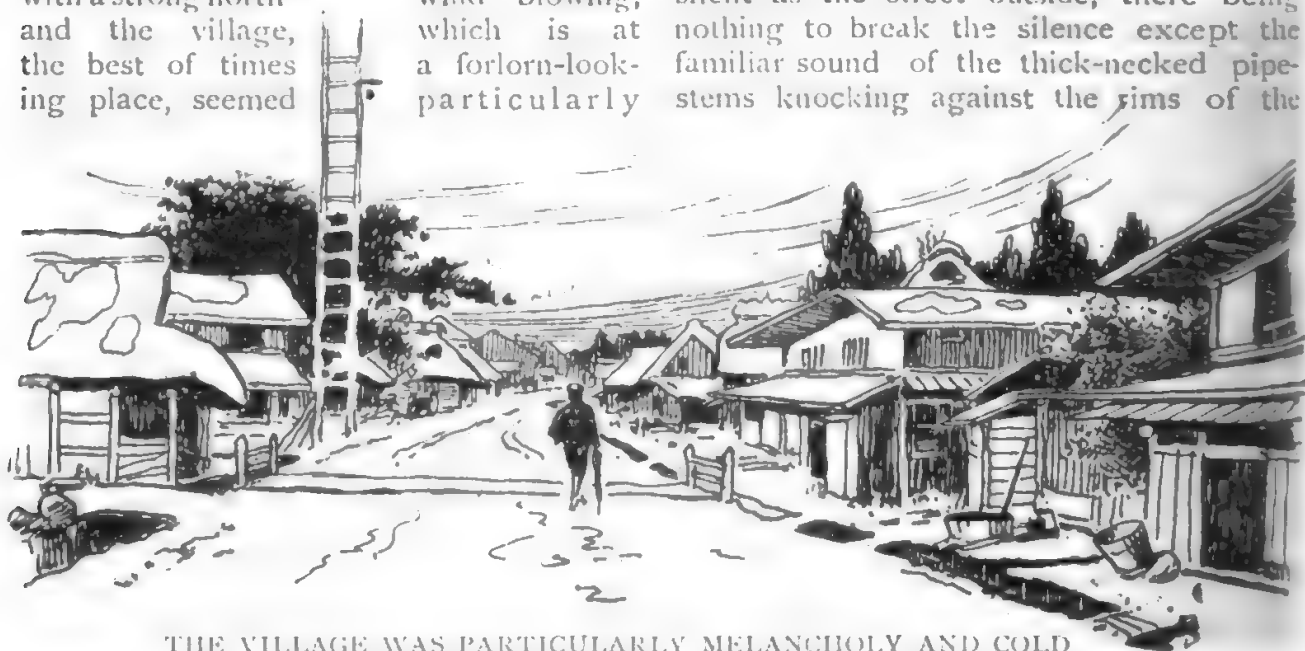
CHAPTER I.

IF you cross the river Tamagawa at Futago and then follow the road a little further, you will come to the village of Mizonokuchi. Halfway through the village, you will find a small inn called the Kameya, and if you will imagine that you are there one evening about the beginning of March, some years ago, you will have the scene in which my story is laid.

The day had with a strong north- and the village, the best of times ing place, seemed

been overcast, wind blowing, which is at a forlorn-look- particularly

still comparatively early when the whole street throughout its drawn-out melancholy length, was wrapped in a cloak of silent darkness, the only light to be seen being that which came through the paper shoji of the Kameya, the inn refraining from putting up its shutters solely because it was an inn, and not because it expected the arrival of any more guests. Indeed, the interior of the hostelry itself was as silent as the street outside, there being nothing to break the silence except the familiar sound of the thick-necked pipe-stems knocking against the rims of the



THE VILLAGE WAS PARTICULARLY MELANCHOLY AND COLD

melancholy and cold. Snow had fallen the day before, and was still lying on the ground, while, along the eaves, on the south side of the irregular straw-thatched cottages, drops of melted snow were dancing along in the wind, until at last they fell with a splash to the earth. So strong was the wind that, even in the puddles in the dirty roads, miniature waves might be seen raising their angry little heads. It had been an uncomfortable day, so uncomfortable that the villagers could scarcely wait for the sun to set before they put up their shutters to banish it from their thoughts, and it was

hibachi.

Suddenly the paper shoji at the front-door slid quietly open, and a man entered the house. The landlord, who had been sitting over the hibachi, in a brown and drowsy study, gave a start of surprise. The stranger took two or three long strides across the wide doma of beaten earth, and came to a stand just exactly in front of where the landlord sat. He was a man just under thirty, he might have been twenty-seven or twenty-eight, in European clothing, with Japanese kyahan gaiters, and straw sandals. On his head was a cloth hunter's cap, in his right hand

an umbrella, tucked under his left arm a travelling bag containing his modest outfit.

"May I trouble you for a night's lodging?"

The landlord looked the stranger up and down, but said nothing. The sound of clapping hands came from within the house.

"Number Six is clapping," shouted the landlord to some unseen person, and then turning to the stranger, with his elbow still resting on the *hibachi*.

Where do you come from?"

"I?" answered the stranger, with a shrug of his shoulders, and a momentary frown, which immediately gave way to a smile, that played pleasantly about the corners of his mouth,—*"I come from Tokyo."*

"And where are you going?"

"To Hachioji." And therewith the stranger sat down and began to untie the strings of his leggings.

"You will allow me tell you," said the landlord, "that you are taking a somewhat round-about way to get from Tokyo to Hachioji."

He fixed his eyes suspiciously on the stranger, and his lips twitched as though he were about say something more. The stranger noticed it at once, and hastened to explain:

"It is as you say. But, you see, though I come from Tokyo, I have not come from Tokyo to-day. I have come by way of Kawasaki, which I only left somewhat late this afternoon, and that is how I come to be here at this hour. Please let me have some warm water for my feet."

"Warm water here for the gentleman at once," shouted the landlord in the direction of the kitchen. And then, turning to the stranger, he added in a kindlier tone, "I am afraid you have had

a very cold journey to-day. You will find it still colder when you get to Hachioji."

The words were hospitable enough, but there was no geniality in the landlord's manner. He was a man of about sixty, very stout, and enfolded in a thick wadded *hanten* coat which made him look stouter

than ever, and out of which his bullet head rose without any sign of neck, and with slanting eyes glinting humorously from his jovial face. In spite of the face, however, and in spite of the eyes, it was easy enough to detect in his countenance the traces of latent sternness. This was not enough, how-

ever, to disconcert the traveller, for it gave him the impression that he was dealing with an honest man.

As soon as the stranger had finished washing his feet, and before he had done wiping them, the landlord shouted,

"Show the gentleman to Number Seven." Beyond that, he took no further notice of him neither by bow nor courtesy; only as the visitor walked away, he looked after him with a curious smile. Almost immediately, a black cat came out from the kitchen, climbed stealthily on to the landlord's knee, and curled itself down to sleep. The landlord seemed to be hardly aware of its existence; his eyes were closed,—in meditation, or possibly in drowsiness. Presently, his hand sought the tobacco box, and his fat fingers began mechanically rolling up little balls of the fragrant weed for his his brass pipe-bowl.

"When Number Six has finished his bath, show Number Seven to the bath-room."

The cat jumped off his knee in a panic. "Idiot!" he exclaimed impatiently. "I was not talking to you."

But the cat incontinently, and in great



THE DROWSY INN-KEEPER

confusion sought refuge in the kitchen. The clock hanging on the house-beam struck eight.

"Mother! Isn't Yoshizo getting sleepy? Make haste with the warming pan (anko), and get him to bed. Poor little fellow!"

The sleepiness was in the landlord's own voice.

"Yoshizo is here," answered a voice from the kitchen, which sounded like the landlady's. "He is reading his book."

"Is he now?" cried the landlord in reply. "Yoshizo, you get off to bed now like a good boy. If you want to read, you can get up early in the morning. Now, mother, the warming pan!"

"Yes, yes, in a minute."

Mistress and maid in the kitchen looked at each other and laughed. A loud yawn came from the front of the house.

"The old man is sleepy himself," muttered a short little woman, prematurely old at fifty-five or fifty-six, as she put the charcoal gleed into the smoke-grimed anko.

A gust of wind, stronger than usual, made the paper shoji in the front of the house strain and rattle, and the rain beat noisily against them.

"Put up the shutters, someone, will you?" shouted the landlord again, and then, smacking his lips, he added by way of soliloquy, "it has begun raining again . . ." All that night of early spring, the cold sleet fell into the sush of the streets, and the rough wind, sweeping the wide plains of Musashi, made still more miserable the blackness that brooded over the lonely street of Mizonokuchi.

It was past midnight, but the lamp was still burning brightly in Number Seven. Everyone else in the Kameya Inn was abed and snoring, in Number Seven alone there was talking still going on,—two men sitting tête

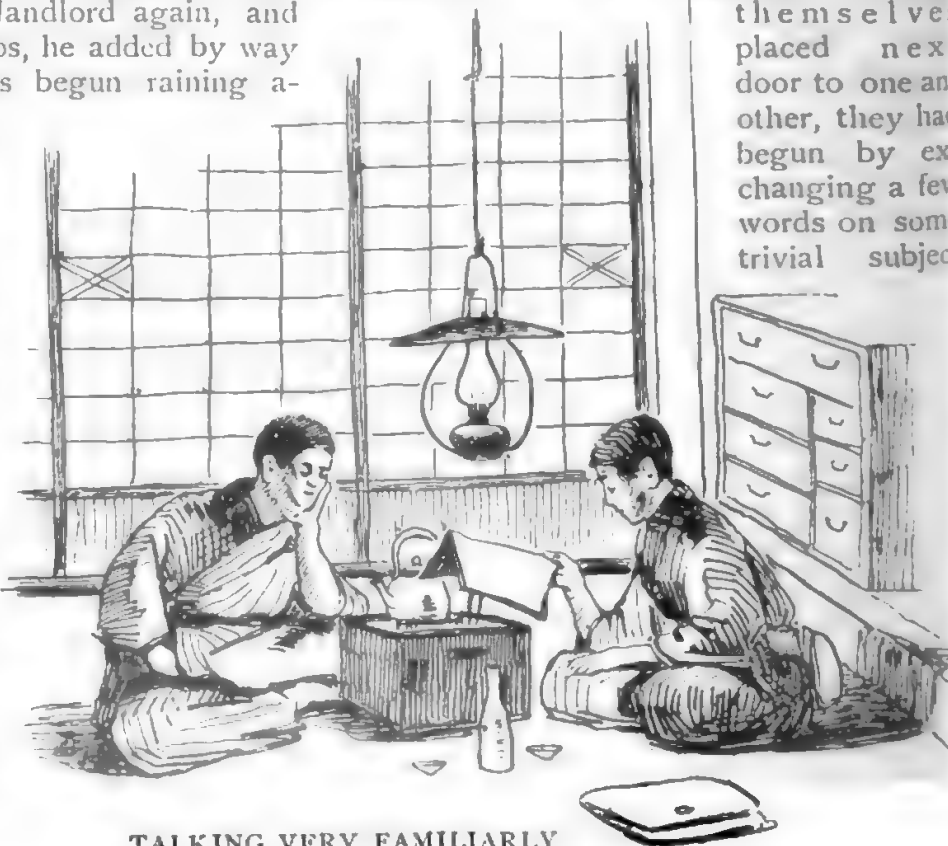
à tête under the hanging lamp in the centre of the room. The weather without was as bad as it could be, and the amado kept up a constant chorus of rattles and groans.

"It does not look as though you would be able to get on to-morrow," said one of the two men, looking straight at his companion. He was Number Six.

"It does not much matter," was the reply. "I have nothing special before me, so I shall not much mind it, if I have to spend the day here. One might go further and fare worse."

Both men had flushed faces, and their noses shone with that brightness which comes (or is said to come) from the drinking of saké. Three empty bottles stood beside them, but there was still a little liquor left in the wine-cups. The men were both sitting in easy attitudes, tailor-fashion, with the hibachi between them, puffing at their tobacco. Number Six had his white arms bared to the elbow, and dropped the ashes of his cigarette about freely as he smoked. The men were both talking very familiarly and with an absence of ceremony which was very remarkable, since their acquaintanceship dated only from that evening. Finding

themselves placed next door to one another, they had begun by exchanging a few words on some trivial subject



TALKING VERY FAMILIARLY

over the top of the paper sliding, screens that separated their rooms, and at last Number Six, declaring that he could stand the solitude no longer, had burst through into his neighbor's room, had ordered a bottle of saké, and had insisted on having a friendly smoke and chat, which had completely broken the ice between them. The ceremony of introduction consisted in the exchange of cards.

Number Seven's card bore the name, Otsu Benjiro, and nothing else. Number Six presented his card. It bore just his name, Akiyama Matsunosuke. Neither card supplied any details as to rank, profession, occupation or address.

Otsu was the man that had come late the evening before, dressed in European clothes. He was a great, hungry-looking, fellow, the very opposite of his companion

Akiyama. The latter was a young man, twenty-five or twenty-six years of age, fat and ruddy of countenance, with a pleasant look in his eyes, which were always smiling. Otsu was an unknown student of literature. Akiyama was a young and unknown artist. It was a very strange chance that had brought together in this country inn these two young men with kindred tastes and occupations.

"What do you say to bed?" said Otsu. "We have done a good deal of back-biting to-night."

They had discussed art, literature, and religion with the greatest freedom and familiarity, and had been very scathing in their criticisms of prominent names in the two first of these departments of human thought.

(To be continued in the March Number).

JAPANESE PROVERBS

Adversity is the mother of happiness.

If you hate priests, you hate even their gowns.

When one is hungry nothing is insipid.

The Imperial decrees are like perspiration.

Engraving on ice is like painting pictures on water.

Good medicine is bitter to the taste.

Seen at night, at a distance, under an umbrella, an ugly woman seems beautiful.

He that steals money is killed; but he that steals a country becomes king.

Men of little virtue do wrong when they have nothing else to do.

NONAKA, THE MOUNTAINEER

BY

ZOE KINCAID

ON a cold winter day in Tokyo when the wind is sweeping down the canals, and Kurumaya San stands shivering at his post on the street corner, the pedestrian as he hurries along to keep warm, catches a glimpse of Mount Fuji, rising above the grey-tiled roofs of the city,—with cloudless outline,—white, pure, and full of mystery.

Few stop to think as they gaze at the beautiful sight, that a number of years ago there was enacted a human drama on the snowy summit that wellnigh ended in a tragedy. For it was upon the high crest of Fuji in the depths of winter that Itaru Nonaka lived to prove that a man could brave the wind and snow of the top of the world, and to further the scientific progress of his country by establishing a weather bureau.

As a child Nonaka San loved the mountain. He made many summer pilgrimages up its slopes, until it became for him, not merely a huge heap of black volcanic earth, but a real thing. As he grew into manhood, his favorite study was meteorology, and he determined to devote his life to the study of this science, and to establish on the summit of the mountain an observatory where could be recorded the story of winds and temperature.

This absorbing ambition was at last realized. When Nonaka San began his famous ascent, the trail dotted with

shelters, winding like a thread up the black sweep of Fuji, had been abandoned by pilgrims for more than a month. He had made all his preparations during the warm months, his rude hut among the crags was awaiting him and he had stored away sufficient provisions to last a year.

Busy at first with his instruments, he took no notice of the mutterings of storms. But it became colder and colder. Sometimes his door was frozen over, and he had difficulty in breaking out his way. At night the winds made such a mad confusion that he could not sleep. Yet with the true ardor of a scientist, he defied the elements, and gave himself up to the pleasure of taking observations.

So a month passed away. But there was an anxious heart beating far down below the region of cloud. From a little village nestling at the foot of Fuji, the wife of Nonaka San watched the white fan-shaped outline of the sacred mountain. Day after day it gave no sign.

At length she could bear it no longer, and decided to make the ascent with a trusted servant of the family.

Much has been said of the timidity of the Japanese woman, but here is an instance where a wife proved worthy of so brave a husband. She left her little child with its grandparents, and the climb began. Over the slopes of Fuji the snow was six feet deep, and the wind was piercing. Slowly



ITARU NONAKA

and with great hardship the two climbers gained. And often they lost their way and wandered about, taking refuge in the shelters left by the summer pilgrims. Nothing but a brave heart within kept the faithful wife moving always upward until the summit was reached.

With what joy did the wife discover that her husband was safe. Man-like he wished her to return. This she refused to do. She would stay and look after him. And this proved a good thing for them both, for a woman's hand was needed in the shelter they called home,—she was busy with the cooking, making winter garments, and melting ice for water. This left Nonaka San free to attend to his scientific work.

One midnight the wind instrument became frozen, and it was necessary to hammer away the ice. This was accomplished in the teeth of a gale that shrieked around the worker, breaking the snow into white powder and whirling it like smoke into the air.

Although their lives were unusually hard, they enjoyed the wonderful sights, the glories of cloud and sky that few people are permitted to behold. The sum-

mit was always in sunshine, while far below rolled the low-anchored clouds. Sometimes they gazed on a tumult of billowy clouds lacerated by colossal ravines, and torn by their own tremendous force, or again, there were vast cloud armies marshalled for strife. The days were born in rose and buried in gold. They began to speak of their home in the village as the under world.

The storms, too, had a grandeur of their own. Fuji became the vortex of the winds, for this mountain commands a whole country, and all the hills melt away like

draperies at the foot of the gigantic cone. Around the shelter there was the primeval strife of elements, and the snow heaped higher and higher.

Meanwhile, their appetites failed, and sometimes it was difficult for them to breathe on account of the high altitude. The wife suddenly became ill, so ill indeed that her face was altered beyond recognition. There was no medicine in the hut, and no means to procure help. Nonaka San began to wonder what he should do if she died, as it would be impossible for him to take her down the mountain. Little by little, however, she improved, until she was out of danger. After her recovery Nonaka San became ill with the same sickness. In spite of his wife's nursing, he steadily grew worse, so that he could no longer take his observations.

It was now the end of December. The villagers who lived at the foot of Fuji had consulted many times together as to what they should do. It seemed madness to leave two human beings to die on the summit of the mountain. It was decided that a party must go to the rescue.

A party was organized and set off on their difficult mission.

Some of them fell by the wayside and returned, others became exhausted and were so badly frost bitten, they were obliged to take refuge in the pilgrims' huts. Only two of the strongest men made their way to the top.

Who will describe the meeting between the rescuers and the rescued? They arrived on the twenty-first of December. They demanded that Nonaka San should return with them. He would not think of doing such a thing. He did not wish to fail and abandon the ambition of years. "I will stay here even though I die", he said.



NONAKA SAN'S WIFE

Then there was a dispute, the villagers insisting that he must come down with them, the sick man refusing to leave his post, while the wife was in tears.

Little did people in Tokyo think that day as they caught sight of the glistening, wind-swept summit of Fuji, high above their world was taking place a dispute that involved a matter of life and death.

In spite of protests, the villagers at last had their way, and one strong man strapping Nonaka San upon his back, the small party left the shelter and began the descent. There was a snow storm raging over the mountain, and soon the sick man's hands and feet were frozen, and he lost consciousness. What a journey that was for the wife, chilled by the intense cold, blinded by the whirling snow, darkness fast creeping upon them, and the husband so ill that he seemed more dead than alive. After great hardships a shelter was gained half way down the mountain. Here every means of resuscitation was tried, although it seemed useless at first. The men took off their own kimono, and laid their bodies against that of the invalid to keep him warm. Later they were joined by members of the rescue party who had



OBSERVATORY ON FUJI

at first set out, and at dawn Nonaka San opened his eyes to find an old man bending over him and nursing him. The second half of the descent was accomplished in less time, and soon the wearisome journey was over,—Nonaka San was safe in his own home.

Since the perilous experience on the mountain Nonaka San has been interested in founding on Fuji a perfect weather bureau with strong instruments that will not be influenced by storm or wind. When next he makes the attempt to winter on Fuji he will have a house specially built which will be equipped with a telegraph so that he can communicate with the world.

Just where the summer pilgrims pass to make the ascent of the mountain, he has built for himself a comfortable home. Here he watches the ever-changing picture of Fuji and the clouds,—the perfect sweep of the mountain whose moods he knows so well and feels as though it was his own personal property. Surrounded by his wife and children he leads a quiet country life at Nakabata, a little village nestling in the shadow of the sacred mountain.



NONAKA HOME AT NAKABATA



Upon the wat'ry waste

As I row out and mine eyes seaward bend,

I see, where th' sky is steep,

E'en with the clouds together meet and blend

The foamy vasty deep.

(From the Japanese of Hoshoji Nyudo).

FATHER TIME IN JAPAN

BY

ERNEST W. CLEMENT

Author of

"A Handbook of Modern Japan,"

"Japanese Floral Calendar,"

FATHER TIME masquerades in Japan under various costumes and appellations. He may be called "solar" time or "lunar" time; he may be clothed in occidental or in oriental garb; he may put on Chinese costume; or he may wear the national kimono with different styles of garments. This may seem like "confusion worse confounded"; and it is not without its possibilities of mixtures and mistakes; but it is not necessary for every one to follow all the calendars. And, while it is true that the government of Japan has decided to abolish official publication of the old calendar, in order to root out more speedily some abuses, superstitions and evil practices connected therewith, yet it is extremely difficult, if not absolutely impossible, to prevent the use thereof by agriculturalists, to whom it is at least very convenient, if not almost indispensable. Says Chamberlain in his "Things Japanese": "The peasantry scrupulously observe the traditional times and seasons in all the operations of agriculture."

Now, it may be well to consider this timely topic with concrete illustrations. Let us take, a year, month, day, and hour by the Western calendar, which is practically international in its use, for example 11:30 a.m. of Friday, November 26, 1909, of the Christian Era. But, according to the national calendar, which reckons from Jimmu Tenno, who is reputed to have founded the Empire of Japan in 660 B.C., it is the year 2569 of the Japanese Era. And, according to another style of reckoning by special epochs, it is the forty-second year of the Meiji Era, or Era of Enlightened Rule, which began in 1868, and corresponds

practically, though not precisely, to the enlightened reign of His Imperial Majesty the present Emperor of Japan. Again, if the calendar of the mighty neighbor, China, be borrowed, as it is often necessary to use it for reference, it is the first year of the new Hsuan Tung Era, and the second year of the reign of the new Emperor Puyi. Moreover, in the Sexagenary "Cycle of Cathay," it is the forty-sixth year of the current cycle, which began in 1864, and, according to the zodiacal menagerie of that cycle, it is called *tsuchi no to, tori no toshi*, or wrought earth, cock year. But, according to the lunar calendar, the year did not really begin till January 22, 1909; and it will continue for 384 days, till February 10, 1910. Therefore it is a leap year, and contains thirteen months by repeating the lunar second month. The regular second month contained thirty days, from February 20 to March 21, inclusive; while the intercalary, or extra second month contained twenty-nine days, from March 22 to April 19, inclusive.

The Sexagenary Cycle mentioned above was formed by combining the twelve signs of the zodiac with the ten "celestial stems", obtained by dividing into two parts each of the five elements (wood, fire, earth, metal, water). This process gives just sixty combinations. The names of the oriental signs of the zodiac are, in order, as follows:

Names of the constellations in the Sinico-Japanese Zodiac.	Names of English corresponding constellations.
Rat [<i>ne (zumi)</i>]Aries.
Ox [<i>ushi</i>]Taurus.
Tiger [<i>tora</i>]Gemini.
Hare [<i>u (sagi)</i>]Cancer.

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Dragon [<i>tatsu</i>]Leo.
Serpent [<i>mi (hebi)</i>]Virgo.
Horse [<i>uma</i>]Libra.
Goat [<i>hitsuji</i>]Scorpio.
Monkey [<i>saru</i>]Sagittarius.
Cock [<i>tori</i>]Capricornus.
Dog [<i>inu</i>]Aquarius.
Boar [<i>i</i>]Pisces.

The month of November is in the lunar calendar the tenth month of the year. That month, moreover, used be given more poetical appellations, such as *Ko-haru* (Little Spring), known as Indian Summer in the West and *Kan-na-zuki* (God-less Month); for the Shinto deities, except *Ebisu* (god of wealth) who is deaf and does not hear the summons, were all supposed to leave the other parts of the country, and to assemble in "annual conference" in their ancestral home in Izumo. Therefore, the month was called *Kami-naki-tsuki*, or *Kami-na-zuki*, or *Kan-na-zuki* (God-not-month); and it was considered useless to offer prayers and sacrifices, except to *Ebisu*, whose great festival was on the twentieth day of the tenth month.

This day is called in English by the name of Friday, or *Frigga's Day*; but in Japan it is *Kinyobi*, or Metal Day, or the day of the planet Venus. The present arrangement is as follows:—*Getsuyobi*—Moon-day—Monday; *Nichiyobi*—Sun-day—Sunday; *Kwayobi*—Mars-day—Tuesday; *Suiyobi*—Mercury-day—Wednesday; *Mokuyobi*—Jupiter-day—Thursday; *Kinyobi*—Venus-day—Friday; *Doyobi*—Saturn-day—Saturday. This is apparently an adaptation of the Western arrangement of the week, which was entirely unknown, as the days of each month had numerical names. For instance, the twenty-sixth day of the month, according to the occidental calendar becomes in the oriental calendar the fourteenth day of the tenth month. Again, this day is labeled, in accordance with the same zodiacal nomenclature as the years, *ka-no-e*, *tora no hi*, or natural metal, tiger day. This day is also the fourth day in one of the 24 periods, of 14, 15 or 16 days each, into which they are divided.

The hours, too, in Old Japan had a special schedule of their own, quite different

from the present one. And, while it is comparatively rare to hear the old style used, it is so common in literature that some explanation is necessary here. In the first place, it should be stated that the common interval of time was one hundred and twenty minutes in length, so that there were only twelve hours in a day, or six hours counted twice. The schedule was as follows:

Kokonotsu-doki (ninth hour),	11 p.m.—1 a.m. and 11 a.m.—1 p.m.
Yatsu-doki (eighth hour),	1-3 a.m. and p.m.
Nanatsu-doki (seventh hour),	3-5 " " "
Mutsu-doki (sixth hour),	5-7 " " "
Itsutsu-doki (fifth hour),	7-9 " " "
Yotsu-doki (fourth hour),	9-11 " " "

We may add that this style of computation is based on multiples of "nine" and that in each case the "tail" figure of the product was taken as the name of the hour. An hour was subdivided sometimes into upper and lower *oku*, each of which was just sixty minutes long. Thus 11:30 a.m. becomes the upper *oku* of the ninth hour.

Moreover, the hours of the day were also named according to the heavenly menagerie in the following way:

Hour of the Rat—11:00 p.m. to 1:00 a.m.; Ox—1-3 a.m.; Tiger—3-5 a.m.; Hare—5-7 a.m.; Dragon—7-9 a.m.; Serpent—9-11 a.m.; Horse, 11 a.m.—1 p.m.; Goat,—1-3 p.m.; Monkey,—3-5 p.m.; Cock,—5-7 p.m.; Dog,—7-9 p.m.; Boar,—9-11 p.m.

Thus 11:30 a.m. is also in the upper *oku* of the Hour of the Horse. The Hour of the Ox, by-the-way, being the time of sound sleep, was sacred to women crossed in love for taking vengeance upon a straw image of the recreant lover at the shrine of *Fudo*.

It has already been stated that last year was "Cock Year"; and it may only be added that, since "a cock on a drum" became symbolical of peace and prosperity, a "Cock Year" is considered lucky. And, as one contemplates the events of the past year, and reads the reports of extraordinarily good crops, he cannot deny that peace and prosperity appeared to Japan last Cock Year.

The year 1910 would be called *Ka-no-e*, *inu no toshi*, or natural metal, dog year, by the old calendar, in which, however, it does not really begin until Feb. 10, and

will run over into January, 1911. The dog has been immortalized in Japanese story by his connection with the famous Momotaro in the successful expedition against the devils. He has also a prominent place in Japanese literature through Bakin's famous novel, entitled "Hakkenden," or "Story of Eight Dogs." "This enormous work," as Aston styles it, "narrates the adventures and exploits of eight heroes of semi-cavine parentage, who represent the eight cardinal virtues. The dog also figures extensively in Japanese folk-lore, where his better side predominates and he renders valuable as-

sistance to mankind. Especially the papier-maché dog is the perpetual protector of little children, and, when hanging above their heads, makes them stop crying."

If any one thinks that these old styles of reckoning are obsolete, let him examine one of the daily vernacular newspapers of Tokyo. He will find many of them used; and, as if to emphasize the contrasts between the old and the new, he will find, cheek by jowl with them, notice of such modern time-saving devices as telephones!



MORNING MISTS

The mist doth veil

The vernal hills in mystery,

That in the distance darkly loom;

But yet the breeze that blows thereby

Comes laden with the scent of bloom!

(From the Japanese of Okikase).



AROUND THE HIBACHI

Never to Marry Pledge

SEISHI means in Japanese a pledge between two lovers as a token of their promise to marry each other, and to remain faithful throughout life. It is made with or without the consent of the parents.

Sometimes it may take the form of a ring, a pretty lacquered box, a looking-glass, or some such little valuable. It is not unlike the rings exchanged between Western lovers after an engagement.

Now, a seishi between two young people is no novelty, but to hear of a couple who were not even acquainted, pledging themselves never to marry each other under any circumstances, is decidedly uncommon.

There lived in Tokyo a certain honest citizen of the old samurai order. He had two bright, promising sons, and they were not only devoted to their parents, but very studious, and had never been the cause of the least worry.

So what was the astonishment of the father one day, when he received an anonymous letter, in which he read that his second son, whom he thought above all notions of the fair sex, was head over heels in love with a certain girl living in the neighborhood. The letter went on to say that the attachment of the young people was so strong for each other that they were secretly planning to elope. The nameless informant therefore advised the father to prevent such a family scandal.

The astonished father at once consulted his wife as to what they had better do under the circumstances. The wife suggested that he should learn the station and respectability of the girl's family, and that if it proved satisfactory, he could arrange for the proper engagement of the lovers. She also considered it best to carry on the inquiry without the knowledge of the young people. The father pronounced this a good plan, and immediately set about making inquiries.

His investigations were highly satisfactory. The girl was of excellent parentage, and was considered a model in every way, being beautiful, modest and accomplished. So the father called at the home of the young lady, and told her father all, requesting his consent to the marriage of the young people.

The girl's father was greatly astonished, and declared that of all daughters in the world he imagined his the last one to contract an attachment without her father's approval. But a thing once done could not be undone, and the gentleman agreed to the proposal. He even went so far as to suggest their immediate marriage if they so desired.

The respective parents were delighted to break the news to the young people. Strange to say, the supposed lovers opened their eyes wide in astonishment, and declared positively that they were ignorant of the whole matter. They protested that they had never even heard of each other, and had never thought of anything in the world but their studies.

In their turn, the parents were amazed, and made another investigation. It was proved this time that the affair was the work of some malicious practical joker. The parents, however, would rather have the young people engaged, as the matter had been so widely discussed, and attributed the affair to a wise dispensation of providence.

Yet the young people would not listen to the parents' pleading. What would their comrades at school think of it, they said. They absolutely refused to marry each other or any other person on earth until their student-days were over.

The neighbors had heard the story, and began to whisper that the studious son and model daughter had been crossed in love. The young people were again indignant, and in order to check the gossip agreed to exchange a formal pledge never to marry each other, although they might marry some one else.

In this manner the seishi not to marry was duly exchanged between the two, and talkative neighbors were silenced for good and all.

The Dreadful Nui

MANY, very many years since, in the days of long ago, during the reign of the seventy-sixth Emperor of Japan, the mighty Kodoi, there lived one Minamoto Yorimasa.

Although lowly born, this Yorimasa was at heart a noble of the bravest type, and in the service of his Emperor or country he knew not what fear meant. He was always ready to court evil and danger when duty was at stake. His redoubtable gallantry became so well known, and his deeds of valiant daring in battle so conspicuous, that at last his name came to the ears of the Emperor, who was not slow to discover Yorimasa's bravery, and military genius, and in recognition thereof, bestowed upon the warrior the rank of samurai, with suitable estates and esquires.

Yorimasa's new dignity took him frequently to the imperial court, where his advice was often sought, and where among his brother knights, he not only astonished them by his keen insight into military matters, but by his remarkable literary talent as well.

None of the court nobles could equal him in composing poetry of the subtlest metre, and deepest and most beautiful meaning. The inspired lines that fell from his pen were like perfumed flowers. The court nobles would go about repeating his lines, or would try to obtain a copy of them on fan or scroll, which they would highly prize. Taking them home they would show them to their families, and so the reputation of the poet-warrior,—who was as noble to look upon as a god, and as gentle as a woman to the weak and helpless,—grew apace.

Now, the Emperor Kodoi joined his Imperial Ancestors in Heaven, a successor ascended the throne, and the year-name of the era was changed to Nimpyo.

More than ever did Yorimasa grow in respect and popularity, more than ever was his presence required at the Imperial court, and more than one maiden, peeping through her lattice window, sighed longingly as she gazed after his retreating figure when he rode away to the chase or battle, mounted on his prancing charger.

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One of these young girls had cause to remember the knight. Her father was a high attendant at court, and she herself was one of the fairest of the court ladies. By chance they had once met within the palace garden, and Yorimasa was more than delighted to hear her softly singing one of his songs. He was struck with her grace and beauty and lost no time in finding out who she was.

But just then a most distressing event put all thoughts, save that of the welfare of the Emperor, far from his mind.

On a certain day of the fourth month, during the third year of Nimpyo, the emperor suddenly fell violently ill.

No cause could be ascribed for the sudden seizure, and none of the court physicians could offer any suggestion to give the august patient the slightest relief. The Emperor continued to grow steadily worse, and his death from weakness and suffering seemed to be a matter of days. The entire court was plunged into the deepest consternation. But what was to be done?

Now a strange thing happened, a thing so terrible as to chill one's blood even in the telling, and make the brows of the bravest damp with an unknown horror.

Every night, from the very day the Emperor was taken ill, a gaunt, strange bird, with hideous, loathsome body, encircled the palace, and when directly before the Emperor's bed-chamber would utter the most terrible cries. Some likened the cries to the gloatings of a demon, and all agreed they were frightful and unspeakably horrible.

The court nobles retired to their rooms surrounded by their trembling families, or fled the palace grounds. Not so, however, brave Yorimasa, who after the third visitation of this foul creature

felt convinced that the monster had some intimate connection with the illness of his beloved Imperial Master, and determined to slay it, even though his life would be forfeited, for what greater joy can there be for a true son of Nippon than to die for his Emperor?

That very night, with his trusty sword at his side and a bow and arrow in his hands, he stood without the Imperial sleeping chamber on solitary watch.

The night was dark and clouds covered the face of the moon, when he heard in the distance the frightful bird drawing nearer and nearer. As it approached, its ghostly cries grew louder and fiercer, and it filled the air with a stench which caused the bravest warrior to swoon. Biting his lips until the teeth met to keep from fainting, Yorimasa sent first one and then another



ITS HEAD WAS SEVERED FROM ITS BODY

dart deep into the body of the foul beast, which was now encircling his head as though preparing for an attack.

With a cry, too horrible for pen to describe, the monster floundered to the ground, and its head was severed from its body. Yorimasa proclaimed with a loud voice that he had slain the creature and attendants came running from all quarters with flaring torches to gaze upon its body.

Even in death it was a shocking thing to look upon, for it had the grinning face of an ape, the body of a huge badger, the feet of a tiger with sharp extending claws, while it was winged like a huge bat, and had the scaled tail of a serpent. It was given the name of Nui, and was the only

one of its kind which has ever visited these sacred shores.

No sooner had the Nui been slain than His Majesty's ailment began to mend and very soon he recovered completely.

It must not be thought, however, that the Emperor forgot the valiant knight to whom he owed his life. He showered rewards upon him, exalted his rank, and increased his revenue. But there were two Imperial gifts that Yorimasa prized more than anything else. The one was a famous sword of the Emperor's own. The other gift could have been hardly less acceptable, for the Emperor bestowed upon him in marriage one of the fairest ladies of the court, who proved to be the maiden he had heard singing his own song.

Minamoto Yorimasa lived long and died bravely: the death of a hero of old, and his descendants live until the present day. High nobles they are who venerate his memory, and who have played no minor part in the history of the country.

DELANO EASTLAKE.

A Visit to Yemma

ALTHOUGH a pious Buddhist in many ways, Mammai found it difficult to believe in hell or paradise, and still more difficult to persuade his fellow-countrymen, seeing that the Japanese mind naturally revolts against the idea of a place of torment. In the end he was converted, and his conversion took place in this wise.

A brother priest whose faith was firm undertook to convert him. "Come with me," he said, "into a strong room in the monastery: lock the door, and tell your servants and disciples that we must not be disturbed for a whole week." Mammai did as he was told, and when the doors had been fastened and the two priests were secure from all intrusion, and all by themselves in the room his companion told Mammai to get on his back. Mammai did so. "Now," said the other, "shut your eyes and don't open them till I tell you." Mammai shut his eyes, and his companion began walking about with him. After a while he said "Open your eyes." Mammai did so and to his surprise found that he was no longer in the temple chamber, but in Hades in

the palace of King Yemma (the sanskrit *Yama*, the Indian *Pleisto*).

"I am very glad you have come, said King Yemma, "for your Japanese people don't believe much in me, and don't care sufficiently about the next life, the pains and penalties of the nether world. When you go back you will be able to tell them what you have seen."

Then Mammai asked if he might be permitted to see round the place. "Why, certainly," said Yemma, and calling one of the warders told him to show the gentleman round the establishment.

Mammai was much impressed by what he saw, as he was shown in succession all the different hells and the poor souls confined in them. What surprised him most was to find in each hell, a Buddhist priest, praying or preaching, or leading the devotions of the captives.

"This is dreadful," he said. "Buddhist priests in hell! What can they be doing? And what caused them to go there?"

"You had better ask them," said Yemma, and sent a warder forthwith to fetch one.

"Did you ever hear of Jizō?" asked the monk on being interrogated.

"Of course I have," said Mammai. "His Sanskrit name is Khshitigarbha, and they say that he holds a sort of a sway over the world, at Sakyamuni's request, during the interval between his Paimirvana and the advent of the Future Buddha, Maitreya. But it is probably all hearsay, and we Japanese don't....."

Of course, you don't: for you are a nation of materialists. But when you go back to your country you may tell them that you have seen Jizō. For I—or rather, *we* (for all the monks you see are but multiplied appearances of one and the same being)—find our happiness and joy in labouring in these miserable hells for the salvation of souls, especially the forlorn ones, the babies, the innocent, the ignorant, who have come here on account of some long past Karma, through no actual fault of their own. When you return, have images of me made in wood or shonei and set them by the roadsides, and tell them that any one passing one of these images and offering a prayer, or a thought, even casting a pebble,—I shall not forget his devotion, and the merit thus acquired

will enable me to save one soul more from hell."

With that Jizō vanished, and Mammai was notified that it was time to return to earth.

"But before you go," said Yemma, "I will put a mark on the sleeve of your garment, and present you with a rice-measure by which you will know the reality of what you have seen.

Then Mammai mounted his companion's back once more and shut his eyes. When he next opened his eyes, he was back in the temple chamber, with a mark on the sleeve of his garment and a rice-measure on the floor beside him.

ARTHUR LLOYD.

Why Deer are Tame

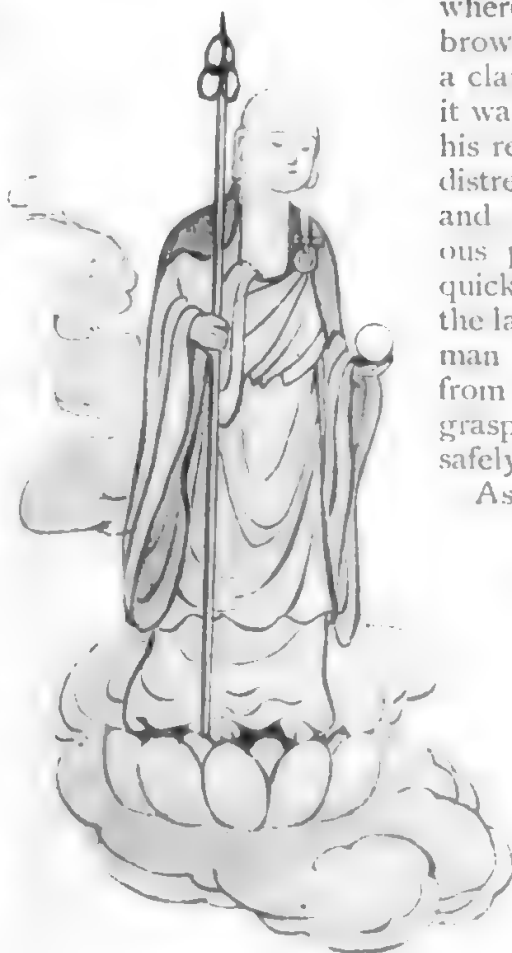
IN a very far-off time when the world had more wonder than it now has, there lived in the Province of Idzumo a remarkable deer. His horns were of pearly whiteness and his skin was a charming combination of five beautifully matched colors. The home of this fair creature was in the furthest recesses of the mountains; and for a long time no man knew even of his existence.

Hard by the cave where he dwelt was a clear blue lake in whose placid depths the sinuous hills mirrored their lily-starred bosoms, with here and there a pine knoll; and out of the lake flowed a gurgling river that wound its way musically to the sea. High up in an old weirdly contorted pine

that overlooked the river, a quaint brown crow had built her a nest, and this solitary bird from force of circumstances had made friends with the lonely deer.

One day a huntsman more venturesome than his comrades, wandered beyond his wonted bounds and fell into the lake, just where it overflows into the river. The brown crow hearing his cries, made such a clamorous cawing that the deer, though it was the light of high noon, came out of his retreat to learn the cause of the crow's distress. Coming to the edge of the cliff and seeing the unfortunate man's dangerous plight, it was filled with pity, and quickly ran down by its private pathway to the lake, plunged into the water where the man was still holding by a twig growing from a rocky crevice, and allowed him to grasp his short tail until he was drawn safely to land.

As soon as the man found footing, he



WITH THAT JIZO VANISHED

released the deer's tail, and rubbing his hands politely together, with the air breathing noisily through his teeth, he exclaimed: How can I show you sufficient gratitude? To which the deer at once made reply: "I ask of you but one favor,—that you shall never under any circumstance inform any one of my existence. I am the deer of that five-colored kind in quest of which men have gone in vain from times of old; and to most of them the story of me seems a legend now. If they should know of my presence they would im-

mediately cross this watery barrier that now protects me, and be not satisfied until they had killed me. Wherefore I am forced to spend all my life hidden from human sight within these unfrequented valleys; no one knows of me save my only friend the good brown crow who always keeps me aware of impending evil; thus it is happily that beauty can sometimes remain undiscovered to mutilating hands. Here from day to day and year to year, I roam up and down among these hills under the lonely pines, and in the evening as the insects make their gentle tumult of music in the trees and grasses, I creep down to drink of the lake, pausing to behold the golden twilight die along its face. Today is the first time since my mother brought me here that I have ventured forth to the waterside by day; for when my sentry crow made me aware of your sad condition, my heart was so moved by compassion that, forgetting the world I was in, I fled off to your rescue."

Then the man, seeing this to be nothing but the truth, was almost overcome with gratitude, and promised again and yet again in the most solemn way that he would never reveal the secret of the deer. Recovering himself, he bade the deer adieu, and set out immediately for his village far distant beyond the south side of the lake; and there, though many days, and even months passed, he never related his mishap nor revealed the secret of the deer.

Now the queenly consort of the great lord of Idzumo had a dream in which she saw the fabled deer of five colors, with the bright opaline horns that aureoled his head like the snow crown on Fujiyama, gleaming anon as fair pencillings of light, and she was so enraptured by the vision that she awoke and ran to her lord's bed, threw herself beside him and thus besought him to hear her: "Now O my master, doubtless this fair creature doth live; I pray of you for the sake of your love for me, honorably deign O Prince to get it for me."

Then the lord of Idzumo issued a decree summoning all the foremost hunters of his estate to appear at the palace; and when they came into his presence he related to them the dream of his consort, and gave

orders that diligent search be made for the deer of five colors, promising that whoever found the same should be rewarded with rich gifts and land enough to make him a daimyo.

When the man whose life the deer had saved heard of this offer, he pondered it gravely and struggled within himself as to what course he should pursue respecting it. Did not loyalty to his master demand that he should please him in this thing? No man, he argued, can afford to let sentiment stand in the way of personal advancement. So he went to the palace and asked leave to make known to the prince important information about the deer. When the lord of Idzumo was acquainted with the nature of the communication to be given, the man was at once escorted into the audience chamber and requested to tell all he knew of the matter. Whereupon the man bowed low upon his face, and made reply: "The secret of the beautiful deer is with me. O prince! The dream of thy honorable consort is true; the deer which she saw and which you now seek for her, I have seen. It lives now beyond the lake far in a rocky fastness; send huntsmen with me and I will be able to get the deer, for I know the place of his abode."

Then the prince, though greatly pleased, doubted somewhat whether the man should not himself be dreaming, but after questioning him and warning him, he was at length satisfied. So he again called together his huntsmen, and taking the man as guide, the prince himself went forth with them, traveling two days up the river valley to the shores of the lake. The day being humid and sultry, they camped upon reaching the water, purposing to cross the lake in the morning.

The next day dawned with the breathless heat of the summer sun, and the deer lay peacefully in his cave, the mouth of which was guarded by a huge rock, while overhead were wide-spreading trees. The friendly crow watching from the pine tree, saw the boats crossing the lake, and becoming suspicious of what might happen, called out in distress, but the deer slept on in his cool retreat and did not hear. Then the crow in great haste, went near to him and pecking his ear, cried out: "Awake and flee! Awake and flee! The ruler of the

country is coming with huntsmen to kill you; he is surrounding the hills and there is no way of escape. Oh what is to be done? What is to be done?" Thus weeping, she flew away to look after her own nest.

The startled deer sprang up and bounded off to the brow of the hill from which it could see the hunters coming up the valley; and the deer stood very still until they approached quite near; then it advanced to meet them. The man who guided the party saw the beautiful creature, and with great glee pointed it out to the prince; but the deer moved not. The man, growing impatient lest the deer should be allowed to escape, urged them to shoot at once, and the men were fixing their arrows, but the prince commanded them to refrain yet a while: "There is some reason, he said, why the fair creature thus approaches us unafrighted."

Then the deer came near to the prince's palanquin and said: "Because of the fair colors of me I have remained these many years hidden in the heart of the woods beyond the eye of man; how O prince, came you to learn of my dwelling place?"

Thereupon the prince answered and said: "The man yonder, with the birth-mark on his face, he told us of you."

When the deer turned and looked upon the man, it knew that he was the same whom it had saved aforetime from drowning in the lake; and gazing intently on him, the deer said with deep bitterness of voice: "When I saved your life for which you could not repay me, you made me a solemn promise—the only favor I asked—that you would never tell anyone

of my existence, swearing by the name of your king to keep sacredly the vow; now you not only break your oath but have brought men hither to kill me." And the deer wept great tears of anger mingled with despair.

Then the Lord of Idzumo, also weeping, thus addressed the deer: "You are only an animal, yet you showed mercy in saving this man who now, from desire of mere gain, forgets your great kindness and basely ignores his obligation. He, therefore, is even less than an animal, for it is but human to show gratitude."

The prince then gave command that the ungrateful man should immediately suffer



THE OLD STEWARD BOWED

decapitation, the execution to take place in the presence of the deer. And to the deer he said: "Go in peace; henceforth you are free to wander where and as you will over these my estates and neither to you nor your kind after you, shall any harm come."

And when the queenly consort of the prince heard thereof, she wept, and made

much lamentation before her lord, saying : " Behold what temptations are in dreams ; and at what a cost is it often sought to fulfill them ; get thee hence, O Selfishness thou grim mother of Ingratitude ! "

And the prince of Idzumo forthwith made a decree that forever thereafter it was forbidden to hunt deer within his estates, and that for every violation thereof life should be forfeited. Ever afterwards there was lasting peace and wide prosperity throughout that land. And still in many an ancient park of Nippon and even in her forest reaches, the traveler may behold herds of deer tamer than sheep, as with unpricked-up ears and soft, trustful eyes, they feed from the hands of children.

J. INGRAM BRYAN

On New Year's Eve

NAOTAKA LI was a famous daimyo who was regarded as the right hand man of the third Shogun, and held the highest authority in the court of administration.

One New Year's eve Naotaka called his chief steward to his chamber and ordered him to take the necessary steps for the promotion of a certain worthy samurai to higher rank, bestowing on him the revenue of five hundred koku of rice. The servant bowed his assent and proceeded to retire. Naotaka called him back and remarked ; " You will of course attend to my instructions at once."

" May it please my lord," replied the astonished steward, " to remember that this is the thirty-first of December, and that it is contrary to the established usage of the house to take such proceedings on New Year's eve. Might I suggest to your lordship that the announcement of your

intention be made to-morrow on New Year's day ? For if his promotion dates from to-day, his revenue for this year must also be increased."

" Your remarks," said Naotaka kindly, " are not without truth. But I will establish a new precedent despite old customs. I have my reasons for doing so. Now listen ! "

" Sometime ago I had in my service a young groom who was a very faithful servant. So gallant and worthy was he that I secretly resolved to promote him to the rank of a samurai and awaited a favorable opportunity to do so. But alas ! that opportunity never came. The groom picked up a quarrel with a samurai of a different clan. In the fighting that ensued both were injured. The matter was brought to the notice of myself and the lord of the samurai, consequently the two men had to be punished according to the regulations. The samurai was reprimanded, while the poor groom was put to death for challenging his superior.

" There was no help for it. The fault was entirely mine. Had I raised the groom to the rank of samurai, as I had resolved to do, he would not have deserved a punishment severer than a reprimand, and would now have been a faithful retainer. Since this unfortunate event I have never suffered myself to make a moment's delay in carrying out my resolutions.

" Now you have both my reason and command, and so attend to your duty at once."

The old steward bowed in silence and arose. As he left his lord's presence, tears stood in his eyes, and on that very evening he conveyed Naotaka's gracious message to the fortunate samurai.

S. AKIMOTO.

TOKYO INDUSTRIAL ASSOCIATION

AIMS TO PROMOTE THE COMMERCIAL DEVELOPMENT OF THE
EMPIRE AND BRING ABOUT CORDIAL RELATIONS
WITH WESTERN BUSINESS MEN

THE Japan Magazine is the official organ of the Tokyo Industrial Association. This association was organized at the time of the Fifth National Exhibition at Osaka in 1903. It was composed of Tokyo business men who met together with regard to their exhibits. These meetings proved so successful, that they decided to continue their work in order to promote public welfare and to assist in the industrial and commercial development, not only of Tokyo, but of the Empire. Later, the permanent organization was effected with the object of bringing about trade relations and increasing cordial feeling with Western business men.

The Tokyo municipality gave the association financial support, and His Majesty, the Emperor was pleased to contribute to the fund. Before the Tokyo Industrial Exhibition was opened, the association erected a building in Uyeno Park. This is a commodious building, containing a museum, drawing rooms, waiting and committee rooms and a basement. The third story is used for public meetings and is a regular lecture hall.

Articles produced or manufactured in Japan and foreign countries are to be seen in the museum. Each article has a marked price and is for sale. There is also an information bureau where descriptions of goods may be obtained. Foreign articles are especially desired for display. Rent per month for one space, six feet long, and one and a half feet wide, is classified as follows; first class, 3 yen; second class, 2.50 yen third class, 2 yen,—and fourth class, 1.50 yen. Show cases are also supplied by the association for 50 yen.

On the fifteenth and last day of each month, the association pays exhibitors for articles that have been sold. Foreign exhibitors are required to pay but once a month. The museum opens every morning

at 9 o'clock and closes at 5 in the afternoon. Visitors to the museum the past year averaged more than a thousand every day.

Investigations are made with regard to foreign markets, the conditions that govern them, their commercial methods and the opportunities they offer to Japanese traders, and at the same time, an effort is made to introduce the merchandise of Japan to the markets of the world. The association also engages in the preparation of plans designs, conducts experiments and examinations, makes translations, and undertakes foreign correspondence.

Once a month a public lecture is given in the hall. Sometimes the lecture is given at the Tokyo Higher Commercial School, or the Tokyo Higher Technological College, and on these occasions, the libraries and laboratories are thrown open to the public.

It was found that the work of the Tokyo Industrial Association was incomplete, and it was impossible to carry out the full purpose for which the association was organized, without a magazine that would reach a large public, both English and Japanese. A plan was therefore devised whereby a magazine could be published jointly by the Tokyo Industrial Association and the Advertiser Publishing Company. Foreign manufacturers who wish to advertise their goods in Japan, will find this magazine the most valuable medium for advertising.

The staff of the association is as follows; Vice-president, Seishia Hirayama, secretary general to Prince Arisugawa, counsellor of the Imperial Household, member of the House of Peers, director of the Japan Red Cross Society, director-general of the Japanese Art's Association, counsellor of the Imperial Museum, counsellor of the Japanese Grand Exhibition of 1817, counsellor of the Anglo-Japanese Exposition, and president of the Japanese Association of the Anglo-Japanese Exposition.

Vice-president; Baron Takei, president
UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN



SEISHIN HIRAYAMA

Vice-President of Tokyo Industrial Association
and Director of The Japan Magazine

and director of the Tokyo Fire Marine and Transportation Insurance Company; director of the Meiji Commercial Bank, director of the Tokyo Building Company, the Nippon Commercial Bank, the Yokohama Electric Railway, president and director of the Imperial Marine Transportation and Fire Insurance Company, member of the House of Peers, director of the Japan Art's Association.

Directors; — Takahiko Yumoto, president of the Keihatsusha Publishing Company, publisher and proprietor of the Kyoiku Jiron (Educational Journal), Professor in the Nippon Ladies' College, and of the University of Tetsugaku Kwan, counsellor of the Imperial Educationalist Society, principal of the Keihoku High School; Zembei Miwa, counsellor of the Tokyo Chamber of Commerce; Koun Tadamura, professor of the Tokyo Academy; Kanejiro Kaneda, specialist and merchant in ivory and works of fine art; Managing Directors; Bunji Miyasaki, and Yukei Fujii.

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BARON MORIMASA TAKEI

Vice-President of the Tokyo Industrial Association

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Honorary Members;—Marquis Masayoshi Matsukata, Privy Council, Ex-Prime Minister; Viscount Keigo Kiyoura, Ex-Minister of Commerce and Agriculture; Baron Kanetake Oura, Minister of Commerce and Agriculture; Baron Tosuke Hirata, Home Minister; Baron Sompuku Senge, Ex-Minister of Justice; Baron Masanao Matsudaira, vice-president of the Anglo Japanese exhibition; Baron Keisuke Otori, Privy Counsellor; Yeitaro Komatsubara, Minister of Education.



TOKYO INDUSTRIAL MUSEUM

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UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN

TO THE READER.

JAPAN has long needed a representative English written magazine, to faithfully reflect her life, art and literature, and endeavor to give a true picture of her industrial and commercial development. Hundreds of magazines are published in the Japanese language, rivalling each other in their ability to mirror the everyday life of the people. There are many other magazines written both in English and Japanese whose scope is limited. But there has been no monthly yet attempted that would within its covers adequately portray conditions in Japan to-day.

This is the task *The Japan Magazine* has taken up. As the men of the West cut paths through the forest primeval where later an empire was built, so this magazine is a pioneer in an untried field. In order to make its influence felt, it must win its way gradually into the hearts of its readers,—not only those in this country, but friends of Japan throughout the world who may be interested in knowing more of Oriental things.

It is the plan of the editors to make this magazine of increasing value. The material for a great monthly magazine is at hand, with an abundance of original subjects that have never been made known to readers of English. Japanese writers and artists will contribute. Each page will have a Japanese atmosphere. But in order to accomplish this, much pioneering must be done. This first issue falls far short of the standard set by the promoters of the enterprise. From our readers, therefore, we would ask assistance and forbearance.

There is growing up in Japan a powerful coterie of scholars in English, who wish to lay the heart of their country before the world. Many obstacles have hitherto prevented the writers of this country from giving their thoughts and ideals to the nations, principally because the differences in language and thought were so great. For years there have been men patiently studying the intricacies of English, and adopting

it as their second tongue, and these scholars are now ready to break down the hindrances that have prevented their countrymen from portraying Japanese life in its various aspects.

In *The Japan Magazine* the scholars of Japan hope to place before readers of English, something of their art, drama, literature. Japan wants fair recognition with other nations in regard to her literature,—wants an equal opportunity to make her ideas known from her own point of view.

Japan has been and is being largely misrepresented by travellers whose impressions have been gained by a few weeks stay in the ports. They have made of Japan a fantastic country, and shrouded her with vague mystery. A few there have been whose long residence and study have fitted them to write of the Japanese people, their history and character, and they have done their work well.

The time has come, however, for the Japanese nation to be judged by its own writers, who must be best fitted to write concerning their own land. They understand their own social system, their own ideals, and their own aspirations better than any foreigner possibly can. It is to such as these we would give an opportunity now to be heard.

In each issue, as in the present one, articles will appear by foreign residents whose abilities are recognized as the very best. Japanese artists with knowledge of European as well as Japanese technique will make the pages attractive, and preserve the Japanese feeling. This combination of English with the work of the Japanese artist should produce a magazine unlike any other in the world.

The difficulties which beset the initial work on such a publication can hardly be taken into consideration by the reader. Criticism is invited in order that improvement may be made, and *The Japan Magazine* prove a recognized factor in the great work of bringing the East and West to a better understanding of each other.

CONTENTS FOR MARCH.

"OLD AND NEW JAPAN" will be the subject of a contribution by Count Okuma in the March number of **The Japan Magazine**. No one is more capable of treating the subject than this veteran statesman who stands for the highest progress of his country. In the article the Count gives the reasons that underly the wonderful modern development of the Empire.

Madame Ozaki, the wife of the Mayor of Tokyo, will be a regular contributor to the magazine. In the March issue this lady will continue the series of O-oka stories. Her books, "Buddha Crystal," and "Warriors of Old Japan" have made her writing popular not only in Japan, but abroad.

"The Plum in Japanese Poetry" will prove an interesting contribution, as it is by H. Saito, one of the leading English scholars of Japan. He is the author of many volumes of verse translated from the Japanese. It is his ambition to give to the world the inner view of Japanese life and spirit, and he is now at work on a historical novel, "The Last Days of the Shogunate," chapters from which will appear in later numbers of this magazine.

Henry B. Schwartz is one of those long residents of Japan who never fails to please by his writings. In his book, "In Togo's Land," he has shown himself to be a keen observer, as well as a descriptive writer of the highest order. He has been living for some years in Naha in the Loo Choo Islands, and for this coming number has written "Japan's Oldest Colony."

Tetsutaro Yoshioka, an expert in the Marine Experimental Station, has written an article on "The Utilization of Sea Weed in Japan," showing the many ways in which this product of the sea is used commercially.

The second installment of "Men I shall Never Forget" will be found in the March issue, and will be concluded in April. This interesting story is translated by Arthur Lloyd from the Japanese of Musashi-no, one of the most popular of modern Japanese writers. Mr. Lloyd is particularly well fitted to be a translator. For many years he has been a deep student of the Japanese language, and is also a recognized authority on Buddhism. Mr. Lloyd, who holds the chair of English at the Imperial University, will be a regular contributor to the magazine.

"Netsuke" for March is a fascinating study of those quaint carved figures used on the pouches of tobacco smokers,—their history, the famous carvers, and how appreciation grows with a wide knowledge of the art. This is one of the leading articles for March and is by H. A. E. Jaehne, a well known art collector and connoisseur.

Little has been written concerning the Nagoya Exposition which will open March 16th, and celebrate the founding of the city of Nagoya three hundred years ago. An account will be given of the fine buildings, the exhibits, the manner in which the grounds are laid out, and of the amusement attractions that will form part of a Japanese exposition for the first time; also something of the forestry building in which the Imperial Household will exhibit the products of the Imperial forest reserves, making a feature that has never been included in previous expositions in Japan.

"Around the Hibachi" is a department of short stories, old and new. As the children of other lands gather around the hearth to listen to tales of ancient times, so the young people of Japan warm their hands over the hibachi while the grandfather of the family relates stories of long ago. It is hoped this department will prove an interesting one to the reader.

Among those who have consented to write for future numbers of **The Japan Magazine** are Viscount Kaneko and Count Hayashi. Chuda Ito, professor of architecture in the Imperial University will have an article on "The Daibutsu of Nara." Art articles on "The Evolution of Design," "Kakemono," "Modern Artists of Japan," and "Old Genre Paintings" will be printed in following numbers. The preservation of the forests has always been a matter of care in Japan, forming a precedent for other countries. Dr. H. Shirasawa will write for the magazine a comprehensive article on the subject. Frederick Starr, professor of anthropology in the University of Chicago, who has made a study of the Ainu, the inhabitants of Japan's northern island, has taken a special trip to the Hokkaido to witness the primitive bear feasts held there, and will write an account for **The Japan Magazine**.

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Deposits	86,162 862 5f
Bills payable	236,946.36
Due to other Banks	242,094 23
Sundry Accounts	87.06
Capital	20,000,000.00
Net Profits for this term	875,241 10

Total 107,517,231 26

ASSETS.	Yen
Loans and Advances	72,828,814 46
National and Local	
Loan Bonds	16,071,481.73
Corporation Loans	141,584.00
Other Shares	4,892,906 40
Due from other Banks	88,811.93
Sundry Accounts	72,175.70
Grounds & Buildings	3,696,497.43
Grounds & Buildings	
for the Banking Business	492,301.37
Cash & Treasury Bills	9,232 658.24

Total 107,517,231 26

PROFIT AND LOSS ACCOUNTS.

Net Profits for this term	Yen 875,241.10
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Total 875,241.10

The above distributed as follows:

	Yen
Reserve Funds	400,000.00
Dividends	350,000.00
Bonus and Allowances	59,650.00
Carried forward to the next term	65,591.10

Total 875,241.10.

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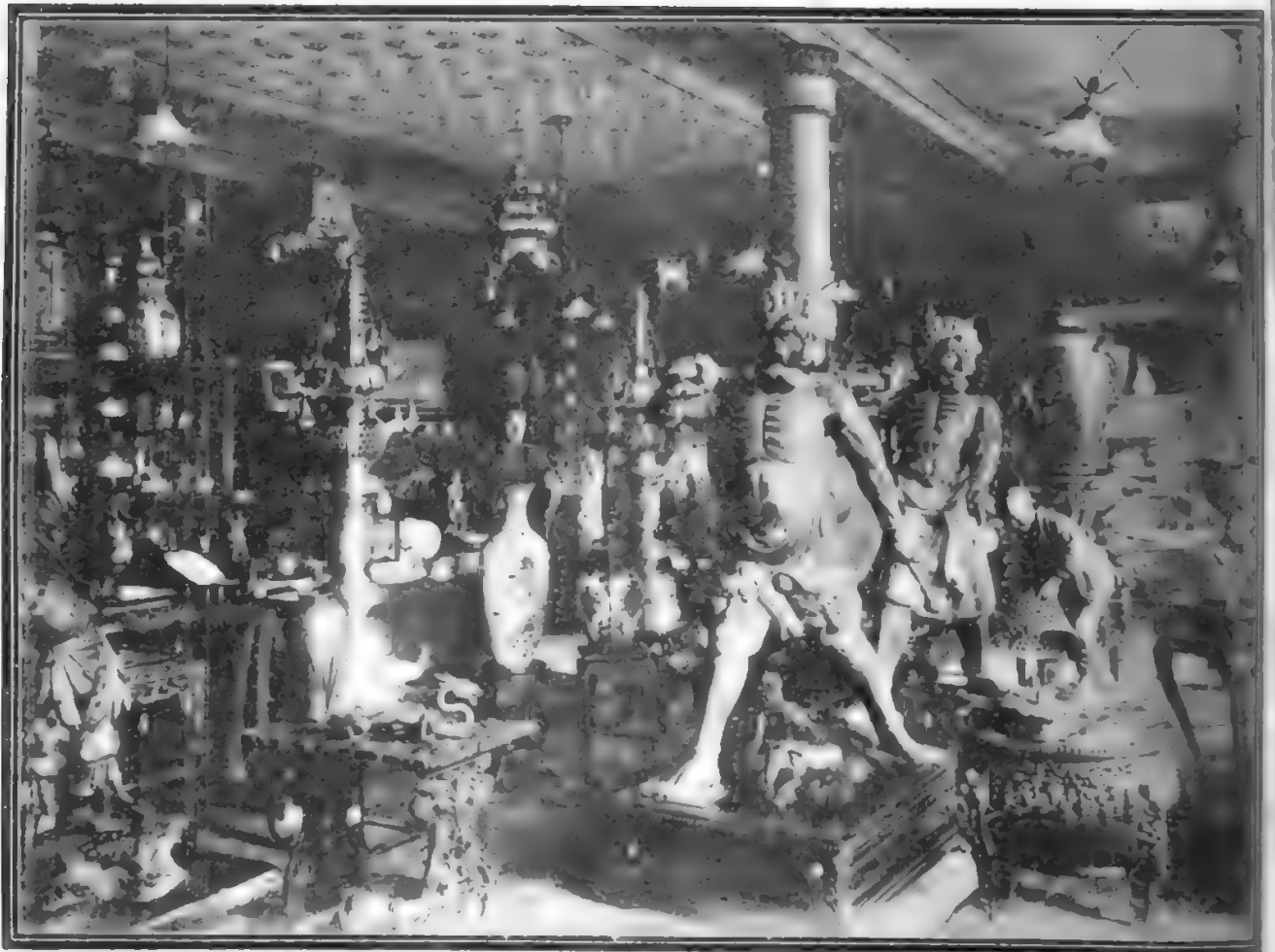
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日英博覽會出品協會々頭 平山 成信

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しまして物を作つて來ますから、購買者は其品を殆ど拜
がまぬばかりに需用する、今から二十年前に日本人がフラ
ンチルと云ふものゝ味を覺えたが、英國のフランチルは
霜降であるが、日本人は霜降りには好まない、縞か辨慶が欲
しかつた、併し英國人は頑固だから自分の國では出來ない
からお前の國にも輸出しないと云ふ、獨逸人が日本人の嗜
好を本國に言送つて縞のフランチルを織出させる、爾來獨
逸のフランチルの需用と云ふものは實に盛んなるものであ
つて、今日でも繼續して行く、綿チルに於ても其通り綿チ
ルを始めて輸入しましたのは獨逸人である、元と商品と云
ふものは需用を促して來るものであつて、需用を促さない
商品と云ふものは販路は極く狹隘である、日本の七寶の如
き一對花瓶を買いまして二三百圓の收入がある、併し之を
買つた者は大切に居る、一つで済むと云ふことになる、
併し廉い物になると例へば英國から米國に輸入して來る白
地の食器、一打揃えまして數で六七十ある、それで幾許か
と尋ねると云ふと米貨で十二三弗、十五弗出せば揃ふと云
ふのでありますから主人も注意しない、下女も取扱ひに不

注意である、新陳更替十三四弗から十五弗の食器を一年間
に幾らかづゝ補足しなければならぬ、のみならず之を年々
歳々更替させる爲に職工の手を空しくさせぬとが出来る、
であるから玩弄品よりも日用必需品に製造品を向けるやう
に致したいと思ひます。
どうかして將來原料を發見し職工の頭を改良して日用必要
品を多く造出すやうなことにしたい。
要するに意匠斬新、材料豊富にして、さうして價を平均に
しまして廣く海外需用者の満足を滿するやうなことに方針
を取りましたならば、輸出が今後三十年間に更に又十五倍
するやうなことになるませうが、今日の儘で甘んじて居り
ましたならば、今後三十年の内には或は支那に對する所の
貿易、所謂綿絲、金巾、綿フランであるとか云ふやうな物
に付ては、追々發達しませうけれども、歐米に對しまする物
輸出品に於きましては、發達はむづかしいから、之を補足
するに充分加工した物を以てせねばならぬと思ひます。相
變らず陳腐な話を致して諸君の清聴を汚したことを面目な
く感じます。(拍手喝采)

意に依て、此目的は達することが出来るであらう。

此意匠斬新と云ふことに付きましては、どうも京阪地方の人の方が趣味を多く有つて居るやうでございます、先達ても京都商品陳列館の開館式に参りまして、二日續けて六時間ばかり參觀して参りましたが、概して京阪地方の意匠と云ふものは輸出品に適合するやうに見ました。一体東京の方は東京氣風と共に總て意匠は地味でございます、玩弄品に傾く嫌ひがあります、大阪京都になりますと意匠がどうしても雄大に且つ派手に出来て居る、さうして頗る實用に適つて居る、さうして總て我國の貿易上發展すべき所は先づ東の方太平洋を渡りまして米國加奈太、それから西は清韓及滿洲、それに印度、南洋、濠洲、先づ之を吾人の海外貿易の發展地としまして、其人口と財力を調べましたならば、佛蘭西、英吉利にまで参りませぬでも、是れだけの發展地を有つて居りましたならば、日本が優に工業國として成立つことが出来るたらうと思ひます、勿論尙ほ進みまして米國を超へ大西洋を渡り英佛兩國を始め歐洲に大陸發展が出来ますれば、是れは又非常に得意を増すもの

でありますが、兎に角唯今申上げた數箇國を我が貿易發展地としたいものと思ひます。彼れ等はさう云ふ物を需用するかと云ふと殆ど何でも宜しい、敢て此方から斯う云ふ物を持つて行つても賣れなからうと遠慮するには及ばぬ、嗜好に投じた物を選んで持て行けば宜しい。

兩三年此方流行が止まりましたが、今から四五年前と云ふのはあの煙草入、火落が付きました大きな煙草入、鎖が付きました能く以前幡隨院長兵衛などが持つて歩いた煙草入、煙管筒を取つて仕舞つたのが非常に流行しまして、婦人は皆なそれを携帯するやうになつた、米貨で五十弗、六十弗位であつた、餘り流行しまして、終ひには日本から一圓五十錢など、云ふ安物を持つて来る是が下女の手に入る、奥様がお嫌ひになると云ふことで遂に流行に廢れて仕舞うた。一朝向ふの嗜好に投じました以上は、米國の今日の財力でありますから敢て買はぬと云ふとはない、併し逆も向ふの意匠の流行に日本の職工の頭が應ずることが出来ない。應じられるのは獨逸品である、獨逸品なるものは購買者の弱點を能く察することが出来る、其購買者の弱點を察

ことであるから、米國に於て製茶課稅案の出ます時も、貧乏人の口に這入る茶はカフヒーと共に無稅で置くべきだと云ふ論點であつた。貧乏人の必需品と云ふ茶が一磅五圓の六圓のと云ふ譯のものはない、でありますから年々需要が殖えますが、下落の一方であると思ひます、又米も其通りである、日本米は既に原價が高い、之に課稅して運賃を拂ふと一封即ち二合弱で七八仙乃至十仙の價になります、將來内地の需用が益々増加するに連れて海外に輸出すると云ふ望は少くなるさうなりますと茶、米の補足品を見出さんければならぬ、それに付きまして先刻申上げましたやうな獨逸的の産業を發達せしめなければならぬと思ひます。原料及未成品で海外に輸出することは人口の少い國ならば宜しうございますが、日本のやうな人口の多い所では成るべく此加工品を製出しなければ勞働者に職業を與ふることが出来ない、最も必要なのは新たに原料を發見しまして、此原料を應用すること獨逸人の如くでありましたならば、ただく他に海外貿易品の國家を培養し得るものが出来るだらうと思ひます、私の考は職工なるものを養成したい、職

工を養成するには職工の品性を高めたい、先づ徒弟小僧の教育に就て充分の注意を拂はなければならぬ、と云ふのは、亞米利加の經驗に依ると製造に對して種々の意匠を凝すのは、工學士でもなければ又高等工業學校の生徒でもなくして腹掛、涎掛を掛ける職工に多い、職工は理論に拘泥せずして、始終實地にのみ一生を任せて居る者であるから、常に同じやうな物を造ることが厭き、厭きるに依て嶄新なる物を造りたいと云ふ自然の好奇心が出るものである、此好奇心を誘導するとせざるにありやせぬかと思ひます。今日の如き職工の品性は頗る下劣であつて、一日の賃金を貰へば一杯の酒一口の肉に代へて仕舞ふと云ふのが、彼等の一生の希望であれば、到底獨逸に於ける意匠嶄新と云ふやうな事は出来ないだらうと思ひます。故に品性と云ふものを高めて、職工自身が意匠を嶄新にさしたならば海外貿易の材料となり、延いて國家に貢獻することになるだらうと云ふやうな事を平生注意するやうになれば、從つて其徒弟たる年期奉公人にまで普及して行くだらうと思ひます。是は至極容易なることにして、唯だ工場主或は店主の御注

重い物を入れると云ふと、底はボツリと、落ちて仕舞ふ、然るに獨逸の竹細工を見ますと、無論竹はございませぬから柳みたやうな物を使ふが其底も椽も同じ材料でありますから底だけ落ちると云ふやうなことは決してありませぬのみならず日本のは糊付が多い、甚しいに至つては輸出する途からして既に破損して居る、或る京都から参りましたが二十何箱と云ふ紙製品及竹製品ですが取出して見ますと殆ど一つも完全した品物がないと云ふに至つては流石に收税に巧みなる税關吏も課税すべき理がないやうに思ふと言ふたことがあります。

獨逸人が斯くの如く工藝品に注意しまして、日本品の得意を奪ひ取ることであるならば、獨逸人に優つて居る吾々が、之に抵抗出来ないと思ふことは無いだらうと思ふ、是が出來ぬ以上は、先刻申上げました茶其他の十二三品を除くのは、到底海外輸出の道はないと申して宜しいかと思ひます。是はどうしても改良しなければならぬことである。所で明治十年から四十年まで三十年間に發達したのは何かと云ふと先づ生絲が第一です、生絲は明治十年に九百六

十二萬圓、明治四十年には一億一千六百八十八萬圓と云ふことになりました。其以上に加工しました物が羽二重である、羽二重は明治十年には統計にありませぬ位に輸出がなかつた、それが四十年に至ると二千九百萬と云ふことになつて居る、併し此羽二重に對して佛蘭西にも瑞西にも強敵が現はれました、尙最も好得意たる米國では追々日本羽二重の模造、否な模造でない、日本羽二重を彼方で製出し始めるやうになりましたから、是も今後どう云ふ景況に至るか分りませぬ。其他非常に増加しましたのは石炭と云ひ、綿糸と云ひ、銅樟腦の如きは未成品でありますから、別段工藝上に何等貢獻することは出来ない、殊に茶の如き原料は騰貴する、工手間は高くなる逆も製造額を殖すことが出來ない、又茶の唯一の得意たる米國に於ては下落の一方である、日本では玉露と云ふと五圓以上十圓位の茶がありますが、米國に於ては茶は玩弄品でなく高價であるべき筈はない、米國人はブレッキファスト、フードと申して朝飯の食品と云ふ、パンにバター、ミルク、カフェー、茶、是だけの物は如何なる貧乏人でも無くてならぬ必要品であると云ふ

ならば自然發展するでありませう。品物は良くて直段が廉い、と云ふ事は諸君の店で客毎に仰せられる話であります。獨逸のはほんとに其通りである。所で其意匠の嶄新に就ては、どう云ふ頭を持てばあれ迄に嶄新な意匠が産出し得るかと思ふ位です。從來奇を好む所の米國人も獨逸製造品には三舍を避けて居る、そこで獨逸の工藝家なるものは、自國の品物を作るのみならず、各國の品物を模造する、御承知の通り模造は何時も原品よりは廉くなりますが、品は落ちるものでもある、然るに獨逸の模造品は、價は勿論廉く製造は原品よりも堅固で、さうして色彩其他に於ては原品よりもつと優つて居る。日本漆器は御承知の通り近來漆の原料が騰貴し手間賃が高いにも起因しませうが、非常に粗末になつて來た、米國の如き冬になりますと七八十度位の高度に室内を乾燥します所には、到底日本の漆器は耐えませぬで、中には四隅から割けまして、其割目からして中に張つてある新聞紙が出ると云ふに至つては實に氣の毒である、當業者に尋ねて見ますと、今日の如く廉く直切られて立派な物が出來ないと云ひ、需用者に聞いて見ると、

別に廉い物を注文した覺はない、廉くは出來ない物ならば高い物として買ふことが出來るけれども、今日の日本漆器の如きは廉いと云ふて驚くほど廉くはない、悪いとは驚くほど悪いと云ふ實際それに違ひはないのです。そこで獨逸はどうかと云ふと日本の如く杉板がありませぬのでボール紙を應用した、彼の學理的の結果で立派な日本漆の模造が出來る、日本漆器と申して米國あたりへ輸出して來る。四五年前は、直ぐ獨逸模造品と云ふことが分つたと云ふのは檢の配合が違つて居るので何時も其點を指して是は獨逸の模造であると云ふことを購買者、問屋並に小賣商人に注意したことがある。然るに獨逸の當業者は鑑るところがありましたか、今日は横濱の獨逸商館へ原圖を注文して、來て立派な着色の下繪も拵へてやるのであるからして、吾々の見る所に依つても遙に日本漆器の以上にある。其他紙製品玩物などに至りましても殆んど模造せぬものはない。又茲を一例を挙げると日本の竹細工は實に脆いものである、籠を作ると云ふと、一本の竹を曲げまして底から椽を作るのでありませぬで、底には別に竹を編んである、外國人が何か

が八圓八十九錢に付きます。十五倍の増加になつて居る。併しながら、明治四十年に於ける各國の輸出入貿易額を日本の貿易額と一人當りに比較すると日本は非常な差があるのでございます。諸君が御承知の通り和蘭國は、小さく人は大勢是が筆頭に居るので一人當り貿易額が六百七十圓、米國が過去二十年間に非常に進歩しまして、第二位に居る、一人當りが三百六十圓。白耳義三百十圓、英國が案外に少いけれども二百九十圓それから意外に感ずるのは漳州、此一人當りが二百七十圓、加奈太百八十圓、獨逸が百二十圓佛國が百十圓、伊太利になりまして五十圓、所で前申上げた通り日本は僅に十九圓、之を露國の十圓、清國の二圓五十錢と云ふに較べると多少人意を強ふするに足りまするが、兎に角一人當り十九圓と云ふ貿易額はなか／＼列國の伍伴に入る資格はない。

過日來此三十年間の貿易品に就て極く概略を調べましたのに、明治十年以來増加の傾にありまする商品は、製茶、銅、青銅、米、魚油、錫、昆布、樟腦、龍腦、石炭、生糸、落花生、であります。併し殆ど半製若くは原料品と云ふても

宜しいやうなものであつて加工したもの、内で増加しました物は羽二重、絹半巾、綿糸、木綿、金巾、花筵、燐寸、麥桿眞田、洋傘の如きものであります。此内でも綿糸、木綿、金巾、花筵燐寸など云ふものは、輒近十年内外に發達しましたもので、明治十年以來引續いて發達して居るのにはございませぬ。所が明治十年以來の歴史を持つて居りまして、さうして加工品であつて、我工藝品として大に誇るべき品物でありながら、唯減少の一方に傾いて居るものが、漆器、陶器、黃銅品、七寶、甲斐絹、段通、總ての部類に屬する玩弄品。然も此八九品が最も加工する者であつて、幾何の手を経るに従つて勞働賃金も取ることが出來、又種々の原料を使用しまするので、貿易品としては實に有利且つ必要な物でありながら、氣息奄々として居るのは甚だ殘念の次第ではありませんか。彼の獨逸が普佛戰爭後工業非常に發達して、今や、北極から南喜望峯の端まで獨逸品あらざるはない、上は富豪の家から下は日傭取の臺所まで獨逸品は轉がつて居る。如何にして斯の如く發達したかと云ふと、意匠が嶄新で製造が堅固で價格が廉い、成る程是れ

た事だけを此所で繰返します私の持論は海外貿易がなくなりて國家の獨立は出來得るものでない海外貿易と云ふものと國力發展と云ふものは相伴ひまして避くべからざる者である、内地の貿易は唯海外の輸入を防ぐに止めまして、海外から硬貨の流入を誘ふ手段とはなりませぬ。其手段は海外貿易に依る外はあるまいと思ふ。海外貿易は輸出輸入の二つになります、輸入は硬貨を海外に運び去るもので、輸出は硬貨を内國へ呼迎えるものである。英國が今日經濟上世界に重きを爲して居は詰り硬貨を英國に吸収する機關が完備してありますからの事である。米國の如き今から二十年前と云ふものは、輸出入平均を得ませぬで硬貨は皆な海外へ出る、故にカリホルニヤ州の金銀山の發見も何等米國の國力の發展に利することがなかつた、然るに輓近十年間と云ふものは、製鐵業と炭鑛業の勃興と共に、全く昔日と位置を變へまして、今日は米國が工業上獨立を爲し得るのみならず、其餘り物を以て海外に供給することが出来る。之に依て二十年前には國內の金銀貨を擧げて歐羅巴に輸出しましたものが、今日は毎船に倫敦から金の棒やら金塊を

輸入して來ると云ふことになつた、之を以て見ても海外貿易の國家に必要であると云ふとは言を俟たないと存じます。之に反して土耳其と云ひ埃及と云ひ、其他擧げて數ふるに違ありませぬが、亡國の事蹟を鑑みますると何時も海外貿易が衰退して居る。是に至つて外債は頻々として來る、元利共償却が出來なくなつて來る、遂に外國人の干涉を招き遂に獨立を失ふと云ふことになる。海外貿易は是まで餘り日本國民の注意を喚起しませぬでしたけれども、私の思ひまするには海外貿易は、國力の發展と相伴つて一日も忽諸にすべきものでないと云ふことを感じて居ります。日本の海外貿易が過去三十年間如何に發展して來たかと云ふことをちよつとお話しますと、大に人意を強くする事實が現はれます。明治十年以前は確たる統計がございませぬから、調査の途がございませぬが、明治十年の輸入高は二千七百萬圓、輸出高が二千三百萬圓、當時の人口が三千四百萬で輸出額は一人當り六十八錢であつた。明治四十年に至つては、輸入が四億九千四百萬圓、輸出が四億三千二百圓此輸出を人口四千八百萬人に割當てると云ふと、一人當り

れませぬがそれは實際私共が屢々出會つた事であつて向ふで賣る品物に内地で賣る直段を付けて居る人があつたから注意を要すると考へます其他幾つもありますけれ共、極く必要な事は今申した事でありまして、殊に英貨と日本貨幣との換算の事に注意をして直段を極めるに英貨を以てお極めになるのが必要であらうと思ひます。

猶一言致して置きますのは、品物を選ぶに就て注意すべき事で、今現に輸出して居る物等將來輸出の見込のあるものは勿論でありますが、純粹日本風のものでは逆も賣れまいと思ふ物が流行することもあるからさう云ふ事も考へて、流行に投ずるのではなくて、此の方から流行を喚起すると云ふ考から、さう云ふ風の物も矢張り出す必要があらう、先年沖繩へ行きますとき、大島へ船を付けた所蘇鐵の葉を澤山持つて来る、蘇鐵の葉が輸出になると云ふ事を知らなかつたから妙な事だと思つて聞くと、神戸から重に獨逸に行き色々な裝飾に使ふと云ふ事です、是も意外な物を輸出する一例であります。

今英吉利へ行く物品中價格拾萬圓以上のものを調べて見ま

したが明治四十一年の統計に據れば米、銅、樟腦、菜種油、魚油、木臘、羽二重、手巾、段通、絹製寢卷、雁皮薄様、陶磁器、漆器、木材、百合の根、眞田（麥桿、經木の兩方）竹製品、玩具と云ふやうな物で其内更に百萬圓以上のものを舉げれば羽二重、手巾、銅、眞田、菜種油、其他の油類である加工品は極めて少ないまだ、遣り方に依ては行く物があらうと考へて居るから返す／＼も今度の博覽會は充分の結果を收めるやうに致したいと思ひます。

歐米貿易上日本人の最も注意すべき必要事項

總領事 能勢辰五郎君講演

私は能勢でございます、元來が其道に於ける私でございます、せぬからして、講話を致すと云ふた所で、別段御参考と云ふ程の價值も勿論ない事です、外務省に出まして領事として在勤約二十年間の經驗と且つは職務上必要と認め

永遠の利益を收むることを主眼とすべし。

是は丁度先刻言つた事で、博覽會は一時のものでない跡に販路を開くのが目的でありますから、唯眼前の利益を目的とせず一時博覽會の爲めに低廉の値をつけて後ではそれが出来ない云ふ事では甚だ困るから、さう云ふ事のないやうにしたい、其事に就いて三十三年博覽會の時に實際私が驚いた事があります、外國人が或る出品を見て、是は宜いから將來取引をしたいが、どう云ふ具合にすると出品人に尋ねたとき其の出品人は答へて曰く先づ此品物さへ買つて貰へば宜い、斯う云ふ挨拶で私は甚だ嘆息した、何卒將來販路を開くと云ふ點に重きを置いて出品せらるゝ事を希望します。第三には

普通商品は現に貿易品たり若ば將來貿易品たるべきものにして販路擴張の見込あるものを撰ぶは勿論主として英國人の嗜好に應じ且つ専ら實用に適するものを撰ぶべし是は能勢君のお話になつて居る通りの事で、詰り嗜好に投じ實用に適つて直に毀はれて仕舞ふと云ふやうな事のない物を選ぶのが極めて必要である、それから、第四

繪畫彫刻類の美術品は風趣高雅にして國光を發揚するに足るべきものたるべし。

是も明白なる問題で、美術品は自個の特色を發揮した點がないと向ふの人は賞翫しない、と云ふことは是までの例に依て明かな事であります、第五に

美術工藝品は意匠斬新製作の精巧を主として鑑賞實用其宜しきを得たるものを撰ぶべし。

是も先程能勢君のお話になつた通りで、意匠が陳腐であると買ふ人はない工藝品と云ふものは實用と鑑賞と相兼ねるものでありますから、意匠に重きを置いて趣向が嶄新でないといつて一向注目せられない、そこで意匠が嶄新にして又實用に適すると云ふことが最も必要であつて否らざれば到底珍重される見込みがない、第十五に

出品物の賣價は將來の取引に重大なる關係あるを以て生産費運賃保險料荷造費等を參酌して著實に之を定むべしと云ふ事があります、向ふに行つて商買をする以上は勿論運賃保險料も見積りて直段を定めると云ふことは當り前であつて、そんな事を申上げると詰らぬ事だと仰有るかも知

二 許可したる數量以上の出品を爲したるとき。

三 出品が腐敗融解等の爲め陳列に適せずと認むるとき。

四 本則其他日英博覽會に關する諸規則又は命令に違背したるとき。

三、四は無論でありますが一、二は許可せられざる物を出品したる時又許可せる數量以上の出品を爲したるときと云ふ是までの博覽會に見た事がない、其理由を調べて見ると三十七年の聖路易博覽會の時に出品人の内に事務局の許可しない品物を、又許可せられたる品物でも數量が十であること二十も三十もどん／＼黙つて送つたものがあるらしい、それがため非常に混雜を起して困つた。其經驗に依て今度事務局が新たに二十一條の一、二を設けたのであらうと察します是は甚だ遺憾な事で、今度の博覽會ではどうか左様の事のないことにしたい、能勢君なども久しく海外にあつて充分御承知でありませうが、どうも外國では日本は戦争もえらいし何事も出来る、併ながら商業上の道德と云ふ事に就ては甚だ不都合であつて、始め良い見本を見せるから

其通りだらうと思つて注文すると悪い物を寄越すとか種々なことをする、商業上の道德は低いと云ふことを言ふて居る、私も多少横文字は分りますが、日本の事を書いた物を見ると商業上の道德は薄いと言ふて居る。實際それ程の事はないのであらう、外國の言い方が酷いと思ひますけれども、兎に角さう云ふて居ることは事實である、其際に我同盟國で前に申す如き好意を持つて日本の品物を迎えて居る所に事務局が許可せぬ物を送つて混雜が起りそれ等の事が知れると假令ひ直接貿易上の事ではないにせよ德義心の薄い證據となりそれに依て平生の豫想を確めらるゝ様な結果になるから、今度の博覽會はどうぞしてさう云ふ事なく極く確實に信用を保つ事を切に希望する譯で二十一條の一二の如きは空文になるやうに祈つて居ります出品人の心得に就ても詳しく事務局から示して居りますから十六まであります、一々申上げる必要がない特に御注意を願つて置くのは第二には

出品人は目前の利益又は單に褒賞を得ることを目的とせず販路擴張上必要な標本たるべきものを出陳し貿易上

が良いだけでは満足が出来ない、貿易の道が開けて品物が出ると云ふ結果を納めねば、博覽會の目的は達しませぬ、此度の博覽會の後には日本の品物が多少英吉利へ輸出を増すと云ふことに致したいと存じます。

日英の博覽會場は敷地の面積十六萬八千坪、陳列館は二十棟で其面積が二萬千六百七十坪、日本の陳列館に用ふる所は九棟六千七百四十一坪、其内一千百五十五坪が賣店で、丁度棟數から申せば凡そ半分、坪數で云ふと三分の一の割合になつて居る、是迄日本が外國の博覽會に賛同した例に較べると一番大きい明治二十六年市俄古萬國博覽會の時日本の取つた面積が千八百八十一坪、三十三年の巴里博覽會は少し減て千二百二十六坪、聖路易三千六百七十二坪、今度は六千七百四十一坪でありますから殆んど聖路易の倍と申して宜しい此面積に相應の品物を列べると云ふことは随分困難でありますが、先方の希望で美術、教育、陸海軍等皆沿革を示すべき品物を出して呉れと云ふことで政府も其方針でありますから、參考品が大分行きませうと思ひます。日本が賛同した博覽會の沿革をちよつと申上げますと慶

應三年に舊政府が佛國巴里の博覽會へ出品したのが初めて次に明治六年の埃國博覽會の時分には私も参りましたが博覽會と云ふものは極く新らしい事で誰も進んで出品しやうと云ふこともなく、政府が一切品物を買ひ上げて、商人製造人等も官費で隨行さしたと云ふやうな譯であります。其後段々博覽會の事が分つて出品人が出来る、併ながら運賃等は全部政府で持つたが今日では運賃保險料は出品人が出すことになつた、明治三十三年巴里博覽會の時に出品協會と云ふものを拵へまして是が全國の出品人に代つて出品を輸送し之を列べ之を賣り、説明もし保管もし賣れない物は持つて歸ると云ふ例が始つてそれに政府が相當の補助金を與へた聖路易の時に其通りで今度も亦出品協會が出来て出品人の爲めに總べての仕事をする等であります。今度の出品規則の内で特に御注意願ひたいことが一ヶ條ある、第二十一條に斯う云ふ事がある。

左の各號の一に該當するときには出品の輸出若くは陳列を差止め又は適宜の處分を爲すとあるべし。

一 許可せざる物品を出品したるとき。

した。其博覽會が済むと間もなく當年日本と英吉利の博覽會を開きたいと彼方から申込みましたが逆もそれは難かし
いと云ふので斷つて居りまする内に、それならば明年と云
ふとで遂に四十三年に開くことになつた所で英國は我同盟
國でもあり此博覽會に就ては先方で非常に好意を表しまし
て何事も當局者の交渉に應じて便宜を與ふるのみならず英
佛の時には英吉利の方では英佛博覽會、佛國の方では佛英
博覽會と唱へて居つたのを、今度は日本文英文共に日英
と書くことと云ふことでございます。其邊の事は和田君から段
々承はりましたが、さう云ふ工合に先方が好意を表して居
りますから、此方のやり方が拙いと非常に困る話である。
萬國博覽會でありますると大きい國もある小さい國もある
種々難多の中に交じつて居るから宜しうございますけれど
も今度は全く一本立で最も人の注意を惹くのであります、
英國の品物は自分のものであるから珍しくありませぬ故先
づ日本の品物が博覽會の呼び物になる譯で良ければ非常に
よし、失敗すると大變工合が悪い、何卒一つは兩國の交際
上一つは貿易上から大奮發をして旨くやつて戴きたいと云

ふ事は申上げる迄もない事であります當勸業協會などに於
ても痛心してどうぞ會員は勿論、會員外の諸君も充分御注
意を願ひたいと考へて居ります。

英吉利と日本の貿易は偏重偏輕でありまして、日本から彼
方に賣る品物は少く、向ふから買ふ物は随分ある英吉利全
体の貿易額は先日事務局から發表したものを書いてある通
り一年の輸入六十五億圓と云ふ巨額で、其内日本から行く
ものは二千五百萬圓外ない。丁度能勢君もお話になつた通
り將來日本の最も肝要なる輸出先は亞米利加、清韓地方、
印度と云ふやうな工合ではありますが、英吉利の如きは遺
方に依つては随分輸出を増す餘地があるであらふ殊に彼の
國は自由貿易國で亞米利加や何かの様な高い税がない、少
數の酒とか煙草とかの外は無税であります、其點も亦一
考慮して見たら宜しくはないかと思ひます。
そこで博覽會は動もすると一時の御祭になりますけれども
本來は色々の品物を見せて、後に其販路を開く目的であつ
て一時の御祭でない唯人を大勢寄せるのには何か少し、御
祭騒ぎも加味しなければならぬのでありますが、一時評判

や人口百萬を有する大都會となり、日に月に益々隆盛の域に赴き、南韓には、工場建設せられ綿の栽培盛に奨励せられ、牧畜に至る所の山野平原に行はるるを見る。

幾百萬の樹木は、不注意なる韓國政府が亂伐に依りて、赤裸々となれる山々に栽植せられ、幾千の韓國人は、非常に豊富なる諸金屬の採掘に従事し、金、銅、鐵等の金屬は、盛んに外國に輸出せられ、又大なる農事試驗場も設置せられ、從來無智なりし農民は今や最も進歩せる耕作の方法を教へられつゝあり。

從來、韓國人といへば、不潔、無學、虛弱にして、而も素漢貧の殘忍なる人民と認められ。學校なく、法廷なく、又法律なく衛生なく、極端に言へば、政府すら存在せざりしが、今や市街村落の別なく、至る所に各種の學校建設せられ幾百萬の子弟は教育の恩澤に浴するに至り。又裁判所は全國樞要の場所に設置せられ、訴訟も自由に出來得ることなれり。加之、各地方の都市には、清潔法施行せられ、諸般の行政も亦行届き、貧民を無料にて收容する大病院も建設せられ、各國より各種の宗教家が渡來して盛んに傳道

せらるゝに至れり。

嗟、韓國は、今や發展の氣運に際會せり。

吾人は、是に於てか、世界に於ける先進諸國の人士が、此憐むべき韓國人民に同情を寄せ、適當の指導を與て速に現今の狀態を一新し、過去數百年間、暗黒に、且全く絶望の域に呻吟せる斯の國民をして、獨立の氣運を得せしめんことを切望して止まざるものなり。

東京勸業協會に於ける

名士の講演

日英博覽會出品に就て

(明治四十二年五月二十七日)
東京勸業協會に於て

日英博覽會出品協會會頭 平山成信君講話

御承知の通り昨年倫敦に於て佛英博覽會と云ふものがあつて佛蘭西と英吉利の品物だけ列べた博覽會で非常に成功致

むる資格を失ふに至りしなり。されば、今日に於ては、韓國の獨立なるものは、最早問題にあらずして、何れの邦國が、此獨立を失へる韓國を、誠實に、且最も有効に指導すべきかが、最も適切なる問題とはなりしなり。

伊藤公が、韓國統監として、最も善く此國を指導したることは、何人も異論なき所なり。されば、今日に於ては、當初日本が韓國に容喙することを、最も激烈に辨難攻撃せし輩も、沈黙して、公が韓國民の爲めに、萬難を排し、自國に於ける反對黨の妨害すら顧みず、赤誠を披瀝して韓國の爲めに力を致すものなることを承認するに至れり。

韓國啓發の狀態を詳述することは、徒らに冗長に流るゝの嫌なきにあらざるを以て、今茲に絮說せざるべし。而して、今日に於ては、韓國の前途には、最早希望の光明を認むるに難からず。されば、假令、日本が極東に於て覇權を掌握する間は、其獨立は頗る困難なるが如しといへども、而も前途の有望なることは、確實なるべく、遠からずして外國の力に倚らず、自國の實力を以て、政治を行ひ、皇帝自ら万機を總攬せらるゝの運命を開拓するの機會あるや

蓋し疑を容れざる所なり。今や韓國皇太子は、全然非文明的にして、而も極めて不衛生的なる境遇を脱却して、東京に遊學し、上流の子弟と相伍して、文明の教育に浴し、日本の皇室よりは、韓國皇太子の資格を以て、厚く待遇せられ、剩へ日本第一流の元老たる伊藤公を太師と仰ぐに至れり。而して、伊藤公は、韓國皇太子の輔育を以て、自ら晩年の任務とし、喜んで其職責を盡し、被保護國たる皇太子が受くべき待遇に比し、遙に優越にして而も極めて深切なる取扱をなしつゝあるなり。樞密院議長たる伊藤公が斯の如く韓國皇太子を日本に留學せしめ、適當なる教育を施し、世界の事情に通せしめんとするは、畢竟近き將來に於て、此日本に於て成長し、而も自己の輔導教育せる、青年皇太子をして、韓國の皇位に即かしめんとするの目的に外ならざりしなるべし。

嗚呼、此「朝なきの國」と書げる朝鮮國は、今や希望の曙光を天の一方に望み、東天既に紅を輝しつゝあるにあらずや。顧みれば、我が親しき友の語れる十二年前の韓國は、既に過去の夢と化し去りて又跡なく。微々たりし京城は今

然るに太皇帝の蒙昧なる、又もや陰謀を企てたるを以て、韓國民は茲に全く獨立の機會を失ふに至れり。太皇帝は、日本との條約に違背し、曩に、親ら日本と訂結せられたる條約に於て、一切日本の手に委したる外交に傷害を加へたるを以て、端なくも、時局は茲に轉進して、遂に軍隊を解散し、帝位をも譲らざるべからざるの悲運に陥り、剩へ日本をして韓國統監府を置かしむるに至れり。

伊藤公が、始めて韓國を訪問せしは、遠く十二年前即ち千八百九十八年のことなりき。公は此時清國に赴くの途中なりしが、當時も亦、今日の如く、滿州に就て調査の要ありしを以てこの序でに、韓國の狀態をも視察せんとせられしが如くなりき。

當時韓國外務大臣の開催に係る饗筵の席上に於ける、伊藤公の演說中、實に左の一節あり。

『現今に於ける我日本の對韓政策は、常に韓國を補助するに存す。將來も亦敢て此政策を變更することなかるべし。縱し、不幸にして、往々此誠實を阻害せられ、其方針を支持することを得ざりし事實ありしとするも、日本の眞の目的

は、常に韓國の後援となり、是を完全に獨立せしめ、文明の域に進ましむる様補助を與ふるに存することは、予の確かに保證する所なり。又日本が韓國の完全なる獨立を希望することは、真正なる事實にして全く疑ふべきにあらず。何となれば、日本が花々しく活動をなし得ると否とは、韓國と最も密接なる關係あればなり。若し夫れ韓國の獨立を妨害せんとするものあらば、是れ取りもなほさず、日本の前途に對して障害を加ふるものに外ならず。』云々

十二年前に於て、斯の如き演說をなしたる人は、此三年間、無冠の帝王として、韓國統治の權を掌握し、或は皇太子の師父となり、或は産業發達の法を講じ或は教育の普及改善を圖り殆ど全力を傾倒して韓國啓發の政策を實行し來りしなり。顧ふに日露戰爭なるものは、露西亞が、韓國の獨立を危ふし、所謂日本の前途に一大障害を加へたるを以て、日本が憤然劍を抜きて起ちたるものに外ならざるなり。韓國は、太皇帝が屢々國家の大計を誤れるが爲に、國民の愛國心は如何にもあれ、日本をして、他の國が韓國の獨立を阻害するの理由を以て再び劍を採りて起つを得ざらし

は是を採納し、漸次改革を實行せんことを誓へり。然れども此嚴かなる誓言は、畢竟架空の宣言に過ぎずして、一も實行せられたるものなく、病は益々膏肓に入り、貴族の一部を除くの外韓國人民は全く救ふべからざるの窮狀に陥りしなり。』と。

以上の談話は、今日あらゆる方面に信用を有し、地位聲望ある紳士の口より出でたるものにて、事實の真相を穿つや、固より論するまでもなきことなり然れども、十年以前の過去に屬する當時の狀況を陳べたるものに過ぎざるが故に、今日に於ては、敢て怪しむに足るものなきが如くなれども、而も是を現下に於ける韓國の狀態に比較するときは、思ひ半ばに過ぐるものあるは、固より言を俟たずして明かなるべきなり。

千八百九十八年（明治三十一年）以來日露戰爭に至るまでの間に起伏せる波瀾は、極めて最近の事歴に屬するが故に、今茲に絮説するの要なかるべし。由來、韓國は恰も一櫓の肉の如く、猛犬相互に牙を鳴らして、爭奪を試み、遂に空前の大戰爭をば、現出するに至りしなり。此間に於け

る韓國の狀態は、極めて憐むべきものにて、何等の進歩も觀ること能はず。人民の産業といへば、一部の農業の外には、何等の見るべきものなく、農民は唯僅に其日其日の飢を凌がんが爲めに、覺束なくも手足を働かすのみにて、將來の希望とては、毫もあることなく、毫厘の貯とてもなく、こと能はざる實況なりき。

日露戰爭の終りを告ぐるや、ポーツマスの條約に依りて、韓國の管理權は、當然に日本の掌握する所となれり。而して、此條約中、補助、指導、支配なる文字は、最も重要な意義を有し、日韓の關係の楔子とはなりしなり。

韓國の統治策に就ては、日本の政治家中に種々の議論ありしも、大體二説に區別することを得べし。即ち一は合併論にして、他の一は、條約履行論是れなり。條約履行論即ち條約の文章を其儘専心實行することは、専ら伊藤公一派の政治家が主張せし所なりしが、此論遂に勝を制して、韓國が、將來に於て十分繁榮の域に進み、日本の善隣として、適當なる政治を實現し得るに至るまでは、日本に於て補助と指導とを與ふることに決定せり。

が人民の安寧幸福に對して、毫も顧慮せざるの結果幾分か此の畏敬の念を減殺せられたる傾なしとせず。千八百九十八年（明治三十一年）のことと覺ゆ。豫て韓國に組職せられて多少の勢力を有する或團體が、皇帝に對し、韓國文運の進歩極めて遅々たること、人民の生命財産が甚だ不安なること、並に皇帝には統治の資格なきこと等の理由を以て、是れが讓位を建白せしことありき。此注意すべき建白書の文章は、廣く國內に流傳せられたりしが、其要旨は大體左の如くなりき。

至尊陛下、登極せられてより、茲に三十有五年。祖宗より彼廣大なる領土を繼承し、蒼生に憐みを垂れ、常に意を政治に用ゐ給ひ、善政を敷かんことを渴望せらるゝや久し。然るに在廷の臣僚其人を得ず、補弼の材に乏しき爲めに、陛下躬ら萬機を親裁し、内外の庶政に鞅掌せられ、痛く宸襟を惱まさせらる。而して群小常に陛下の左右を圍繞し、敢て陛下の聰明を掩はんとす。是故に、或は恐る。玉體の健康を害せられんことを。臣等恐懼措く能はず。伏して願くは、陛下其萬乘の位を皇太子に禪り給ひ、

以て健康を保全し、聖壽をして萬歲ならしめ、皇室の礎を、泰山の安に置き、國運の隆盛を致さんことを。誠恐謹惶謹で奏す。

斯の建白の採納せられざりしは、固より言を俟たざる所にして、皇帝は、其政務の繁劇なるにも拘らず、日夜酒色に耽けり、遊惰淫逸の風、宮中に靡蔓し、毫も民意を納るゝの狀なかりき。

爾來、人民の忿怒は著しく表はれ、暴舉を企つるもの續出するに至れり。是等の暴徒は、或は皇帝及び皇太子の毒殺を謀り、或は、民衆を煽動して政府の施設に反對せしめ國內は、恰も、鼎の沸くが如く、騷擾殆ど名狀すべからずされば皇帝の如きは、常に多數の兵士に護衛せられ、又或時の如きは、外國の軍隊に警衛せられて、僅に其安全を保ちたる程なりき。彼獨立黨とも稱すべき團體の如きは、此機に乗じて、不平の徒を嘯聚し、目覺ましく活動せり。内國の事情既に斯の如くなりしかば、皇帝は遂に千八百九十八年（明治三十一年）の十一月二十六日を以て、各國使臣及び臣僚を延見し、彼獨立黨の提出せる政治上の意見

盡く官吏の爲に、絞り取らるゝが故に、如何に勞働勤苦するも、僅に飢餓を防ぐにだも足らざるは免かるべからざるの實況なりき。されば、是等の人民は自己の口腹を充たすを以て足れりとし、遊惰に歲月を送るも亦止むを得ざるの結果なりしなり。

人民は舉りて、斯の如き有様なるが故に、愛國の精神の如きは、尋ねるに由なく、又設令然らざるまでも、其氣力は消耗して、國を思ひ、政を憂ふるが如き餘裕とは、毫も見出すこと能はざりき。蓋し韓國政府の如き人民の爲めに何等施爲することなきの治下にありては、人民が自ら進みて國事に奔走するが如き、固より萬あるべからざることといふべし。

或外國領事の言に依れば、今の太皇帝、即ち當時の韓國皇帝は、此國の主權者中、最も暴逆なるものならんといへり。蓋し此皇帝を圍繞する多くの宮内官吏は、概ね狡猾奸惡なる輩にして、常に自己の懷を肥さんとする外なき白徒のみなりしが故に、皇帝がかゝる評を受くるも亦偶然にあらざるべきなり。

人民中には、往々其暴虐に堪へず、意見書を提出して陳情するものなきにあらざりしも、一も採納せられたることなく、唯往々にして實行せられざる虚偽の宣言を聞くことあるのみ。

又東學黨なる一派の韓國人は、其首領統率の下に、反旗を翻して、暴虐なる官吏に抵抗したることも屢なりき。されば、當時の韓國は、暴徒至る所にあらざるはなく、到底今日の比にあらず。蓋し韓國は、遠く四百年の昔より、今日に至るまで、暴徒の反亂相踵ぎて起り殆ど寧日なしといふも過言にあらざるべし。今日所謂排日派と稱する暴徒あれども、自分が十二年前始めて此國に渡來せし當時、盛んに横行せる盜賊及暴徒等に比すれば、比較的に穩和なるものといはざるべからず。

韓國は、古來斯の如く紛亂を極め、皇帝は、更に統治の實を擧げざるにも拘らず、東洋に特有の皇帝なる名稱に對しては、人民の畏敬心は、毫も減退せしことなく、皇帝としいへば、恰も天日の赫々たるを仰ぐが如く、又神威の炳然たるを見るが如く思はるゝを常とせり。然れども、皇帝

發展せる韓國

アツソシエイテッド、プレス
細 亞 部 長 ケ ネ デー

由來、韓國官吏には、衛生思想なるもの極めて乏しかりしが、曩日、端なくも、虎烈刺病の大流行を來し、僅々二箇月間に、約三千人の死亡者を算するに至りしかば、流石に、遲鈍なる韓國官吏も、俄に覺醒して、茲に衛生思想を喚起し、此惡疫に襲はれたる都邑に於ては、特に衛生上の施設に注意するに至れり。

彼京城を始めとして、主なる都邑に於て清潔法施行せられ、稍、衛生に適するに至りたるは、是れ、とりもなほさず、韓國の狀態に一轉化を來したる著しき表徴にあらずとせんや。

今日に於てこそ、韓國の官吏も人民を保護するに至りたれども、從來、韓國の人民なるものは、政治上に於て、何等の保障あることなく、法律又は其他の成文律に依りて、生命財産の安全を保護せられたること、絶へてなかりしな

り。二三箇月前予が京城に旅行せしとき、永く彼國に居住して、其事情に精通せる某氏は、予に語るに此間の消息をてせり。其要に曰く。

『自分は、十二箇年以上も此國に居住し、自ら内外の事情に通曉せるを以て、此國を品隲するの資格あるを信するが故に、極めて公平に、自分の所見を語らん。自分は、元來韓國人を愛するものにて、又日本人をも、決して嫌ふものにあらず。自分は、現に七箇年の星霜を日本人の間に、而も、極めて愉快に送りたるほどなり。』

十二箇年前の京城は、實に世界無比の不潔なる都會にて、衛生思想なるものは、上下を通じて、絶無といふべく、病院などの設備なきは勿論、自分等の如き、外國人が居住するに適する家屋としては、固より、一もあることなく、市街は、異臭紛々として鼻を撲つの有様なりき。

又當時の政治界は、市街の不潔なるよりも一層酷しく上下を通じて、腐敗の極に達し、可憐なる賤民は、壓迫に壓迫を加へられ、財産は奪はれ、精力も希望も渴き果て、困憊の狀殆ど目もあてられぬ程なりき。蓋し人民の膏血は、

影するのにその赤色を赤色の顔料にて、その青色を青色の顔料にて、また緑色を緑色の顔料にて捺染するといふのであつた、爾來着色寫真方法の實用的成功を得んとする者は皆此の一般的原理に則れるのである、此採用せられたる方法は實に巧妙にして信賴するに足るものである、而して今や大部分成功に近きつゝある數名の人は開路者たるの名譽信任を博しつゝあるのである。

十年前シカゴのマクドノー氏は一百萬弗の資を投じて一會社を組織し大に着色寫真術の爲めに貢獻する所があつた、然るに數年にして不幸失敗の不運に陥つたのである、勿論氏の撮影にかゝるもの大に見るべきものがあつたが氏の業に従事して居た寫真師等は會社の失敗に際し離散の止むなきに至つた、茲に於て自然に對し忠實にして驚くべく優美なる百葉の着色寫真は此の間該方法によりて作り出されたのである、實に此の各葉は驚くべく高價のものであると、實際商業上の企畫は成功したとするも其の材料の上に於て多大の費用を要したであらう、氏は會社の失敗以來數年ならずして死去したのであるが氏の優美にして利益ある此の

方法は多大の功績を遺し且つ疑もなく數年を出でずしてその復興を見るであらう。今や該問題の解決を試みんとするもの次第に多く、佛蘭西のルーミエ兄弟の如き、着色寫真の特種の感光板及び用具の製作に従事して居るのである、予が東京に到着以後小西氏が此の種の感光板を用ひて製作した甚だ美麗なるもの數集を見た、而して英米及獨逸の寫真師もまた往々意外の好果を奏するところの方法を案出したものがある、そこで我々は此の時に際し着色寫真の實用的方法の研究は目下の急務であるといふことが出来る、予は今日までの斯界の經歷に就て多少知る所がある、また寫真科學の特別科に就て予の長時日の研鑽は以て世人の失敗の跡を辿り具に成功を期せんとするのである、日本にありては色の配合、即ち單純にして溫雅なる形に於ける美の啓示は一個の美術になつて居るが故に、予は日本に於て予の方法を實際的に應用して以て聊か貢獻しようと思ふのである、加ふるに予の最も喜ぶ所の日本人の禮讓に於て威嚴及び高尚なる觀念のあるのを見ようと思つて日本に滞留しやうとするのである。

石類のもののみ僅かに其昔時の係を忍ばしむるのみである、故に支那唐宋のものを研究するとしても日本へ來らざれば唐宋の作品を見ることは出來ない、更に日本には此の唐宋文明の影響を受けて日本特有の文明を生出したる作品も多數に現存するに於てをや。

或者は十九世紀後半のレストレーションの戦争の爲めに日本に於ける美術品が一時外國に流出したと云ふものもあるも是等は只だ政事上社會上の變動の爲めに大名が其平生の帳取の如き物とか又は文士が武器を賣拂ふが如きことはあつたかも知れぬが其大名又は武士の家寶として祖先より傳り來りたるものは決して手放したることなく又古昔より社寺に納められたるものも別に動きたる跡あるを見ないのである、要するに日本に於ける二千五百年以前の建國の君主は即ち今上陛下の祖先であるし今の臣民の祖先は即ち皇室の祖先の臣民なるが故に祖先を崇拜すると云ふ國風あると共に祖先が愛翫した美術品は矢張其子孫が祖先を崇拜すると同じ心を以て愛護し以て今日に遺したのである、云々

彩色寫眞術

デヨン、イー、ヒュースカンブ、

寫眞術の祖ダケール氏が暗箱カマクラの中に映する影像を黒白色に於て永久的のものにすることが出來た時に暫く驚奇の眼を見張て居た當時の科學界は此の影像の色彩を定着し得べきことを研究し始めた、而して臺硝子に映する色彩の燦然華麗なることは夙に學者の考慮を促したのである、然るに當時の寫眞用具は未だ不整頓のもので、その撮影に際しては長時間光線に曝らさねばならず、またその方法は實にくどくしく覺束なき方法であつた、五十余年前而かも近世の乾板の發明以前デューコスチューハーロン氏が着色寫眞の成功を期すべきまた諸種の業をも企てるに足るべき原理を提出したのは稍や驚く可きことである、蓋し氏の理想的方法とは影像の原色を分拆し三個の感光板に寫し、各板に原色の一色づゝを感色せしむるのである、詳言すれば一枚の感光板を單に青色に、一枚を綠色に、他の一枚を赤色に感色せしめ、かくして以上の三つの景ビュウを合せて各々をそれぞれ自身の色に於て捺染したのである、換言すれば畫像を撮

文明將に日本國民に侵入せんとする勢ありしが俄かに交通禁止の嚴令發布されしため左程の影響を受けなかつた、爾後徳川幕府の時代は天下安寧にして市民富裕になり且つ外國との交通禁止せられしを以て再び日本の特性を發揮し所謂元祿時代と云ふ極めて立派な極めて華奢な工藝品を生産する様になつた、而して其十九世紀の半に至りて武家の政治茲に閉され王政復古した後のことは絮説するの要なかるべし兎も角も日本の美術が外國の影響を受けて居ることは概略以上陳べたる通りである。

さて日本美術の佳品は七世紀頃のものより繪畫でも彫刻でも建築でも皆帝室諸侯大社寺等に傳來して世界の總ての國に比較し最も完全に最も多數に遺されて居る是れ豈に日本の榮譽ではあるまいか、殊に不思議と思はるゝは、帝室の御所有にかゝる正倉院の寶庫の如き實に八世紀の建築其儘でしかも木造たることである、此木造の建築が千二百年の長き間雨露に曝されながら今尚嚴然として帝室の寶物を守護するとは是れ豈に床かしき極みではあるまいか、其の寶庫の中に納り居るものは當時の天子聖武天皇の御用いになつた

坐右の帳取樂器武器の最も精巧なるもののみでなく尙當時役所の文書等も多數に現存して居る、而して一旦社寺に奉納せられしもの亦た他に損害されずして傳り居る、斯の如きことは殆ど他に類例なきことであるがコレは詮り我日本の國情が自ら然らしめたことであらうと思ふ、即ち第一に我國は古より戦争がないとは言はれぬけれども、其戦争は或るや只た臣民相互が各々權力を爭ふに過ぎずして所謂社稷を覆へすと云ふ革命の戦争なるものではない、敵と味方とは戦争しても帝室には敵味方共服従し尊敬して居る故に、帝室の寶庫又は神靈を奉祠する社寺等に對しては決して之を侵し之を奪ふ如きと絶へてあるとがない、第二には日本の島國であつて外敵の襲來を受けたことがない、一度元忽必烈に征められたことありしも彼も志を得ずして撃退された、これ日本に於て古美術品の安保せられし重なる原因であらう。

抑も東洋の美術を研究するには必ず支那唐宋の文明を研究せねばならぬ、が唐宋の文明は其後代々起る所の革命の戦争のために焼き盡されて今は只だ土中に埋没し置きたる金

の技術家に學んだ日本人の技術者が製作したのもあるに違ひない、けれどもタトへ日本人の技術者が製作したものにせよソレは全く支那の影響を受けたのである。

九世紀の終りに於て支那に大亂あり、ソレが爲めに日本との交通が斷絶した、丁度其時代日本に於ては王朝の最も隆なるときであつて天下泰平上下共に富裕であつたものだから外國交通の絶へし間に日本固有の文明美術が大に發達した、固より支那の文明を基礎としたのは争ふべからざる事實なるも兎も角も日本美術の特性を發揮したのは全く此時代でコレが即ち藤原ピリオドの特性である。

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のが愛翫せらるることとなつた、續て十五世紀の初頃より明と交通を開き我朝の東山時代即ち足利義政の時代には最も多く此明の美術品を取寄する事とした、當時支那より輸入したる美術品の目録が今尙嚴存するが其内今日に残り居るもの頗る澤山ある、夫等は皆唐から宋にかけてのマスターワークが輸入され大に日本の繪畫に影響を及して居る將軍頼朝が天下の霸權を握りてより以來此足利時代を經過し織田、豊臣の元龜天正十六世紀と云ふ時分を中心として戦争各地に起り上下武器を尊重するの風習流布せしかば刀劍、甲冑等の粧飾が非常に發達した、十六世紀の末尾に於て太閤秀吉が朝鮮を征伐するや其幕下の諸大名各朝鮮より種々の技術品を持ち歸り尙ほ各種の工人を引率して歸り自己の領地内には是等の工人を置いて朝鮮の技術を其土地に傳ふることをし以て朝鮮の藝術を我國に移植した、やがて天下は徳川に移り世は太平になつたから其藝術は優美なる日本の陶磁器に非常なる發達を來した、先六十六世紀の中葉にホルトガル人が日本へ來り尋で千六百三十九年に外國との交通を禁止した迄の間は通商頗る盛なりしが故に西洋の

日本の美術

(文責在記者)

美術學校々長 正木直彦君談

日本の美術を知らんと欲せば其變遷を知らなければならぬ其變遷を知るには先づ日本と支那との歴史的關係を知得るのが必要である、勿論此日支の交際以前に於ても或は日本固有の文明なるものは存立して居たかも知れぬが今日の所謂美術なるものは未だ始まつて居らなかつたのである。耶蘇紀元の三世紀の初頭に於て日本が朝鮮を征伐し、それよりして朝鮮との交通が始まり以て朝鮮の文明を輸入した六世紀の中頃に至りて朝鮮から佛教を傳へ來た、これが抑々日本の美術に影響を及した基である、而して其朝鮮の文明なるものは實は支那の文明即ち支那六朝の文明（支那北部の文明）であつて當時日本へ傳つたところの美術なるものは今尙大和の法隆寺に現存するのである、我國に於て朝鮮を通して支那の文明を最も多く吸収したのは七世紀の始

め頃即ち聖德太子の時代である。

下つて八世紀の始めになりては朝鮮を経ずして直接支那と交通を始め初めて支那南部の文明を輸入する事となつた、全体支那の文明も其本は佛教に由來するものにして多く印度の影響を受けて居る、蓋し支那北部の佛教美術は印度の北方の「トルキスタン又はコーテン等の陸地を経て支那に傳はり又南部の佛教美術はペルシャ人の手によりて海路を経て傳はつて來たのであらうと思ふ此の時代は支那文明のクライマックスたる唐の時代で唐朝の文明が日本へ來りて奈良朝に傳つた、其藝術品は奈良の正倉院又は東大寺、興福寺等の大寺に保存されてある、以上の如く推古の遺物と奈良朝の遺物とは其間僅かに一世紀しか隔たらないけれども其美術の性質は全く違つて居る、此兩者の異なることは多少美術に眼識あるものは誰でも一見して其相違の點を見出すであらう、それより九世紀の終りまでは盛んに支那と交通した此時代に於ける美術品は或は支那の製作物を其儘輸入したるものもあらう或は支那又は朝鮮から技術家が渡來して日本に於て製作したものもあらう、又或は支那、朝鮮

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耶蘇紀元の三世紀の初頭に於て日本が朝鮮を征伐し、それよりして朝鮮との交通が始まり以て朝鮮の文明を輸入した六世紀の中頃に至りて朝鮮から佛教を傳へ來た、これが抑々日本の美術に影響を及した基である、而して其朝鮮の文明なるものは實は支那の文明即ち支那六朝の文明(支那北部の文明)であつて當時日本へ傳つたところの美術なるものは今尙大和の法隆寺に現存するのである、我國に於て朝鮮を通して支那の文明を最も多く吸収したのは七世紀の始

め頃即ち聖德太子の時代である。

下つて八世紀の始めになりては朝鮮を経ずして直接支那と交通を始め初めて支那南部の文明を輸入する事となつた、全体支那の文明も其本は佛教に由來するものにして多く印度の影響を受けて居る、蓋し支那北部の佛教美術は印度の北方の「トルキスタン又はコーテン等の陸地を経て支那に傳はり又南部の佛教美術はペルシャ人の手によりて海路を経て傳はつて來たのであらうと思ふ此の時代は支那文明のクライマックスたる唐の時代で唐朝の文明が日本へ來りて奈良朝に傳つた、其藝術品は奈良の正倉院又は東大寺、興福寺等の大寺に保存されてある、以上の如く推古の遺物と奈良朝の遺物とは其間僅かに一世紀しか隔たらないけれども其美術の性質は全く違つて居る、此兩者の異なることは多少美術に眼識あるものは誰でも一見して其相違の點を見出すであらう、それより九世紀の終りまでは盛んに支那と交通した此時代に於ける美術品は或は支那の製作物を其儘輸入したるものもあらう或は支那又は朝鮮から技術家が渡來して日本に於て製作したものもあらう、又或は支那、朝鮮

武士道

大隈伯の談話

我國には他の國に見ざる所の文學あり、君に忠に親に孝に夫婦相和し朋友相信じ一朝國難あれば死を以て之に當ると云ふ精神即ち之なり、而して此の精神は古往今來上下各階級を通じ曾て變化なく消長なくして存在する日本特有の思想なり、此思想此精神を命名して或者は武士道と稱ふるも予は之を以て通俗文學と言はんと欲す、彼の田舎芝居、講談師の談、浪花節、常盤津、義太夫乃至新内、端唄等凡そ日本に於ける藝道の文句は皆此の思潮の發露にして其の情緒の矛盾衝突等を叙するの經行は一樣ならざるも要は只た此の忠君愛國、孝行節義を鼓吹し喚起するを目的とせざるものはなし、思ふに人間の道德的本位を主とする所謂人格の修養には此の通俗的文學程大切なるものはなかるべし、現時我國民の精神的教育は何を以てするかと云へば此武士道を知得せしめ實現せしむるを以て最も肝要なる事と信ず、

然れども所謂武士道なるものは人によりて説を異にし或者は之を以てウオーリヤ、スピリット即ち戦さ好きの精神と稱へ、或人は只昔時の武士にのみ存在せし精神と云ひ又或者は廣義の意味を以て種々の解釋を與ふるが如し勿論何れも其精神は失はざれども説明の形式異なるが爲め動もすれば世界に向つて種々の誤解を來す恐れあり、故に予は此の武士道なるものを稱して日本に於ける通俗的文學と云ふを以て適當とし且つ明白なりと信ず、最近西郷南州が官を去つて能く同志を集めたるも畢竟忠君愛國の至情に出でたる計畫にして是亦此通俗的文學即ち武士道の表現に外ならざるなり、不幸にして南州の精神は誤解せられ空しく城山一抹の煙と消へたるは惜みても猶ほ餘りありと言はざるべからず云々

附 錄

本協會の建物は鬱蒼たる上野公園の山を控へ前は漫々たる不忍池の水に臨み春花秋月の眺望に富めること他に多く其比を見ず
今左に館内の大体を説明すれば。

階下一千五百十二坪

階下は商品の陳列場にして獨り本邦の製產品のみならず外國輸入品も亦た陳列する所なり即ち外人の入場者に對しては内國の製產品を紹介し内國人の入場者に對しては諸外國の製產品を紹介し比較的研究の便宜を與へんが爲めなり然れども諸外國の製產品は本邦の美術工藝其他一般工業に對し模範となり參考となるもの多きが故に是等外國品の出品は殊更歡迎すると共に可成丁重に且つ其場所をも吟味して配列せらる。

階上一百十五坪四合

階上は専ら應接間に使用せられ居るが故に其設備亦た相應に行き届き居れり此處には陛下其他皇族の行啓に際し便殿に供する特別の一室ありて華麗に裝飾を施し平常濫りに出入するを許さざるものあり外國貴賓又は朝野名士の來觀等ある場合は凡て此階上に於て接待するものとす。

三階八十七坪

協會は定款により必要ある場合商議員會を開き又は毎月一回若くは二回實業上の講話會を開設することあり斯る場合は常に此三階を會場に充つ、此處には別段の裝飾を加へずと雖も一眸數十里市内の半面を瞰下し得て快味言ふべからず。

左の諸氏は本誌の編輯に助力する事を承諾せらる。

井上友一、今泉雄作、和田維四郎、織田一、岡實、高山甚太郎、中松盛雄、鶴見左吉雄、村瀬春雄、山脇春樹、山崎四男六
山口貴雄、眞野文二、松岡辨、松崎藏之助、正木直彦、古市公威、手島精一、櫻井鐵太郎、坂田貞一、宮崎駿兒、執行弘道
男爵目賀田種太郎、

十一 ジャパンマガジーンと日英博覽會

「ジャパンマガジーン」は日英博覽會に關する記事の報道を怠らざるは茲に特別に言ふの要なしと雖も愈々該博覽會開催の時
に至らば本協會は特に社員を英京に派遣するか又は之に關する通信を他に依托するか兎も角何れかの方法を探りて一般實業家
の便益と將來兩國貿易上の發展と効果を收めんことに全力を注ぎて盡瘁する所あるべし即ち日本政府の博覽會事務局又は出品
協會等の記事は勿論英國側の該博覽會記事も共に正確且つ有益なるものを選び細大洩さず之を掲載して世界讀者の研究に資し
併せて其厚意に酬んと欲す讀者幸に刮目して待たれよ。

創立以來數年間は男爵大島圭介君會頭なりしが老年の故を以て近日引退せられ未だ後任者を選定せず創立以來常に大島男を輔翼せし平山武井兩氏等にて會務を統理す大島男は會頭の職を去られたれども繼續して本會に同情を寄せ名譽會員として會務を贊助せらる本會は大島男の外松方侯清浦子平田男大浦男松平男千家男小松原氏を名譽會員に推薦せり。

第十 雜誌シヤパンマガジンの發行

(事務所アドヴァタイザー社内に置く)

本協會の成立、趣旨、及其目的事業等は上來述べたる所の如し而して此趣旨目的に従ひ實業の發展を計らんが爲め協會の機關として雜誌シヤパンマガジンを發行し内外商工業の狀況會員相互の動靜等を紹介し併せて實業教育の資料を掲げつゝありしが今回更に其規模を擴張せんと欲し之を「アツソシエイテッドプレス」社亞細亞局主任ケチデイ氏及びシヤパンアドヴァタイザー社長フライシャーの兩氏に計りたるにフライシャー氏亦た恰も政治に關する事項を除きたる日本の實業文學、美術其他一切の事情を廣く世界に紹介せんため雜誌發行の計畫あるに會したれば双方商議の結果協同して茲に一大雜誌を發行する事となり。

本雜誌はシヤパンマガジンと題し英和兩文を載せ一冊百十頁(内八十頁は英文三十頁は和文)とす。

本誌は東京勸業協會發行の名義とし副會頭平山成信之を監督し。本會調査部囑託山下彌七郎其編輯主任たり而してフライシャー氏を總支配人としケチデイ氏は斯業の爲め十分の贊助を與ふる事を約しケンケイド嬢又編輯に従事せらるゝ事となり。

本誌第一號は新年號を以て始まり十二月始發行の豫定とし二萬部印刷すべし。

本誌の社説は可成之を専門の大家に請ひ廣く世界に其名論卓説を紹介すべし。

本誌の内容は能ふ丈記事の取捨を慎重にし先づ監督又は贊助員の批評を請ひ然る後之を掲載すべし。

れ多くも今回 叙聞に達し思召を以て金參百圓御下賜の御沙汰を賜はるに至れり本協會の光榮何ぞ之に過ぎんや自今益々奮勵して斯道の誘掖を計り以て國家に貢献する所あらん事を期す。

第九 本協會は如何なる人々を以て組織せらるゝや

副會頭 平山 成信 商議員 大塚 琢造

同男爵 武井 守正 渡瀬 寅次郎

理事 湯本 武比古 香川 勝廣

同 三輪 善兵衛 川端 玉章

同 高村 光雲 村井 吉兵衛

同 金田 兼次郎 野中 鴻

同 藤井 祐敬 野村 宗十郎

常務理事 宮崎 豊次 黒川 榮勝

監事 星野 錫 草刈 豊太郎

中澤 彦吉 牧野 彦八

長井 利右衛門 前田 兼七

商議員 伊東 卓夫 江崎 禮二

岩田 惣兵衛 岡田 來吉

林九 兵衛 島本 徳兵衛

西田 嘉兵衛 杉原 忠吉

加藤 友太郎 堀江 小十郎

谷岡 金太郎 荻島 信吉

中村 喜之助 宮島 信吉

中村 清藏 平尾 賛平

杉原 榮三郎

(四)博覽會品評會出品獎勵、博覽會品評會出品獎勵に付ては常に當業者及實業組合各團體に注意を與へ印度孟買博覽會開設の通知に接しては該規則を翻譯して之を配付し横濱税關より輸出品見本出陳勸誘を求められしに當りては同じく當業者を巡訪して其必要を説き京都五二會本部の戰時紀念品評會、韓國釜山商品陳列所の爲めにもた出品勸誘及受托協會規則を各實業團體に配付し白耳義國利榮壽博覽會に關しては出品發起人會を本會内に開設し其他内地の各共進會品評會の都度出品勸誘の勞を執る等直接及間接に誘掖の勞を執れり。

(五)實用英語會開設、直接外人に接して商業取引を爲さんためには英語の素養あるを必要とするが故に本會内に實用英語會を設け商店の子弟並に一般有志のものに専ら實用上の英語及書簡の認め方等を教授せり而して本會の教授法は陳列所の商品に付き教授するが故に其成績著るしく僅かに數ヶ月間にして自己の用便を達し得るに至れり。

之等は過去に於ける業務の最も著大なるもの、一に過ぎず尙實業上の智識を普及せんが爲めに印刷物を頒布し又は製品々評會を開催して褒賞を贈與し或は英國艦隊の渡來あるに方りては日本特有の美術品を寄贈する等勸業發展の補益となるべきものは一として盡さざる所なし其協會の信用日々に加はり以て今日の隆盛を來したるもの豈に其故なからんや又本協會内に會議場及俱樂部を設け會員又は會員外の希望に依り實業家の評議會同の場所とし廣く實業團體の中心點となり又相互親睦の目的を達せしむ。

第七 本會の會計

本會の經費は固定財産より收得する利益の外展覽會常設陳列館、商品陳列所の場料各種の手數料、農商務省東京府又は東京市の補助金寄附金、正會員よりの會費其他雜收入を以て之に充て其收支豫算は商議員會の決議によりて之を定む。

第九 本協會の名譽

戰後國力の發展に資せんか爲め商工業の改進を促し銳意之が計畫を定め其實績著々として顯はるゝものあるに至れるを以て恐

諸國に於ける商工業の状況、輸出入の狀態、其他商品製作上の注意、商工業教育育造法の改良等直接商工業者の利益となるべき事項の講話を催ふし來聴者は悉く商工業者にして毎會五百名乃至八百名に及べり而して東京高等商業學校に於ては各教室並に圖書室商品陳列室等の縦覽を請ひ又東京高等工業學校に於ては特に諸機械の運轉其他同校事業一切の縦覽を請ひ商工業の智識啓發上尠なからざる利益を得又高等工業學校に工業徒弟入學の勸奨をも励めたり。

(二)商況の調査報告、外國貿易擴張に付ては本會は東洋貿易に最も重きを置き計畫怠りなき折柄理事三輪善兵衛氏清韓へ渡航の舉あり仍て同氏に該地方商工業其他の状況調査報告を囑託せり而して同氏よりの來報は盡く其向々へ詳報せしに同氏は多年商業に従事せる經驗を以て視察せられたる結果其報告の當業者に適切なる利益を與へたること甚だ多く爲めに當業者中其狀況を知りて大に奮發心を惹起し其輸出計畫を爲し若くは取引を開始せるもの少なからず此の各地の調査に付ては清國天津在留鹽田眞君營口在留船津辰一郎君、上海在留白岩龍平君、韓國在留宮崎駿兒君、白耳義國在留大島富士太郎君へ本會通信を囑託せり其他の方面へも引續き同様囑託して其通信を受くるの方針にて又必要によりては特に調査員を派遣することあり。

(三)商品陳列所の開始、日本橋區本兩替町東京建物株式會社の家屋を購入し其内部を改造し陳列の設備を施し明治三十八年五月一日を以て業務を開始し内外商品を蒐集陳列して當業者研鑽の資に供し併せて賣買紹介の勞を執りつゝありしも兎角狹隘にして十分の設備を爲す能はざるを以て四十年五月上野不忍池畔に現建物を新築し引續き商品の陳列を爲せるが日々入場するもの頗る多く其賣買取引の數亦不尠殊に外國人の求めに應じ出品人の宿所を紹介すること多々あり又内地各地方の商人に於ては本陳列所の出品に依りて直に取引を開始せる向ある旨出品人より報告せるもの少からず而して是等新に取引を開きたるは九州地方の商人に多きが如し又常陳列所出品は主として輸出を目的とする商品なるが故に即買する購入者も總て完全なるものと認め些少の缺點あるも直に之を本會へ通知する向多し斯かる場合には其缺點の理由を考究して出品人に向ひ改良を促し我が東京製作品が外國市場に於て其信用を失墜せざらんことを励めつゝあり。

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UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN





THE JAPAN MAGAZINE

VOLUME ONE

NOVEMBER, 1910

NUMBER SEVEN

HIS IMPERIAL HIGHNESS THE CROWN PRINCE OF JAPAN AND HIS FAMILY

THE present Crown Prince of Japan, His Imperial Highness Prince Yoshihito, was born in Tokyo, August 31, 1879, the third son of His Imperial Majesty, Emperor Mutsuhito. His two elder brothers having died in infancy, Prince Yoshihito was proclaimed Crown Prince at the age of ten, in 1889.

He was educated at the Peers' School in the capital city, taking special interest in foreign languages, of which he speaks English and French fluently. Like most cultured Japanese, he writes poems; he is much interested in art, but is not himself an artist.

He was married at the age of twenty-one, to the fourth daughter of Prince Kujo Michitaka, Princess Sadako, who was five years younger than the Crown Prince, the wedding taking place on May 23, 1900.

The Prince is Lieutenant General of the army and Vice-Admiral of the navy, and his chief interests are concerned therewith; he is little seen in public except at military or naval functions.

He is particularly fond of horses and dogs, and his favorite pastime is horse-back riding. Though not a member of any club, and keeping neither a yacht nor an automobile, the Prince is an active and progressive man, and is well liked among his friends, of whom he has many.

Her Imperial Highness, the Crown

Princess was educated at the Peeress's School, and is talented in literature and music, being a writer of verse and an accomplished pianist, as well as playing the violin and Japanese harp, the *koto*.

She is especially fond of Chinese classics, and literature may be said to be her favorite diversion, though she interests herself greatly in domestic education for women, and has given much time and thought to promoting the study of household affairs, weaving, and the making of silk. She speaks French very well.

Their Highnesses wear European dress except on rare occasions, it having been adopted at Court. They also live in foreign style, the palace which they occupy having many foreign rooms. The new palace called the Crown Prince's Palace is entirely foreign in architecture and furnishing, but this will not be occupied by Their Highnesses, it having been built for the special purpose of entertaining visiting foreign princes.

They care little for society and seldom entertain, but keep a large retinue of servants. Their travels have been confined to the home land, with the exception of a visit, by His Highness, to Korea.

The eldest of the Imperial grandsons was born April 29, 1901, and bears the name of Michinomiya Hirohito; his brother, Atsunomiya Yasuhito, is little more than a year younger, having been born June

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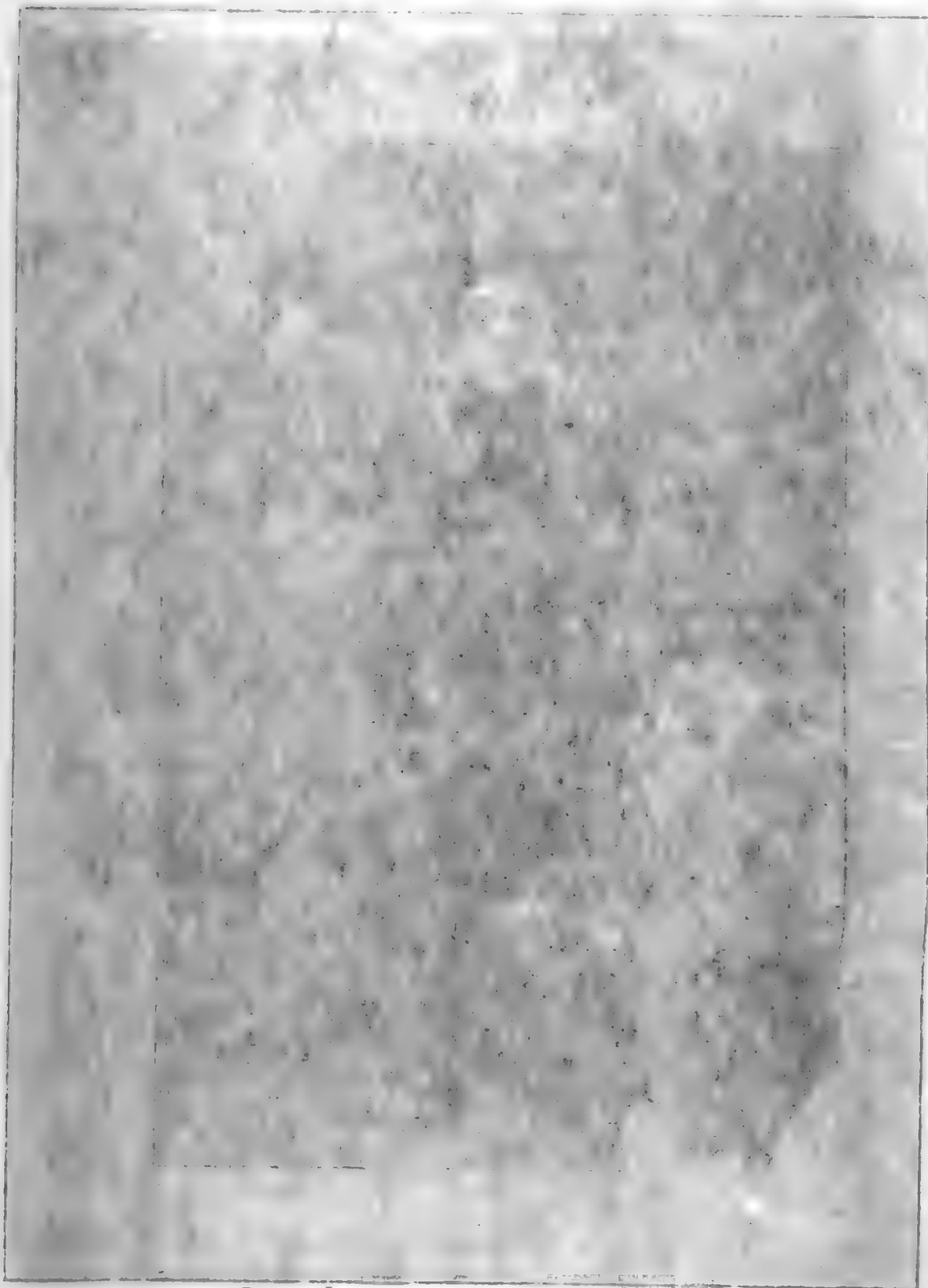
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Seven thirty is the hour for retiring in winter, eight in summer, before which the prince takes pains to place at hand all the books of texts required at school, the following morning.

The boys are all fond of games and sports, their interest at present being centered in the national sport of wrestling, they having recently visited the newly built wrestling hall, Kokugikan, at Edo. A favorite game with them is football, a kind of course, different from the English game, and called *shikkyu* in Japanese.

The vacation is usually spent at the Imperial Villa, at Haryuu, where the princes enjoy various outings and exercises, especially swimming, which the larger boys do very well, and the little one with the aid of a buoy.

The princes enjoy going in the kitchen garden and gathering vegetables such as

radishes, cucumbers, and egg plants. Glad in their khaki uniforms, they take long walks with one or two attendants, visit the Monza shrine, or wander along the seashore. During the past summer they went on an excursion a-feld with their schoolmaster and made a collection of butterflies, securing some forty varieties. The older boys devote two hours a day to study under their master, Mr. Manno Kinzaku, but no systematic course is followed as at school, the plan being to bring them close to nature and her objects.

parents, the Crown Prince and Princess, then go for an hour's walk in the palace gardens, after which they are attended by the Court physician, and then breakfast, usually upon milk, bread, eggs and oatmeal.

After breakfast, they repair to their study, where they prepare the day's lessons, and each has a plain table without drawers, and of native manufacture, upon which he places his books and pencils, and perhaps a simple vase for flowers, with all of which they have been noted to take particular care in arranging and keeping neat. Prince Tominomiya exerting himself never to be behind his brothers in performing any of the day's duties.

The two older boys are in daily attendance at the Peers' School and the youngest is taught at a kindergarten within the palace compound, though not specially intended for the prince, who is accompanied by two young noblemen, boys of the same age, sons of Viscount Sagara and Baron Hisatake Kuroda, their studies and exercises being in common.

Prince Michinomiya is in the third class in the primary course at the Peers' School, having twelve classmates, and his brother Prince Asonomiya, is one of sixteen in the second class of the same department. They are both exceptionally bright, and in the last yearly examinations they received the highest grades ever obtained in arithmetic by any student in the school, as well as excellent standing in all other studies.

At luncheon, which is taken at school, the young princes are assigned a special room, which is about the only distinction made between them and others in attendance, beside the emblem of the school worn upon the cap, which is a cherry blossom in gold, except for the prince, who has instead, the usual Imperial crest,

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IMPERIAL PALACE AND GARDEN, KYOTO

IMPERIAL PALACE AND CASTLE, KYOTO

KYOTO became the capital city of Japan in 794 A.D., Kwammu, the reigning Emperor having twice removed his seat of government; first from Nara, which had been the capital from the beginning of the eighth century, to Nagaoka, thence to the village of Uda, which he chose to call Heian-jo, or the City of Peace, but to which popular preference gave the name of *Miyako*, chief city, and finally *Kyoto*, which is the Chinese word having the same meaning, and in fact, the city was planned after the Chinese 'Imperial metropolis.

The Palace is situated in the northern extremity of the city, which extends some three and a half miles from north to south, and less than three from east to west, and occupies a rectangular site about fifteen hundred by a thousand feet, sur-

rounded by a high plastered wall with a tiled roof purely Japanese in character, the tiles being ornamented with the sixteen petalled chrysanthemum, and the wall bearing five white horizontal lines which designate it as Imperial property. Just outside the wall is a moat some eight or ten feet in width and several feet deep; then, broad, gravelled roadways over two hundred feet wide, beyond which, separated by a low fence, is an extensive park of pines and other evergreens, as well as numerous cherry, maple, and ornamental trees.

The principal entrances are at the four sides, through huge gates of regal appearance, with heavy ornamental iron work; the main one, facing the south, called *Ken-reimon*; *Kensumon*, *Kishomon* and *Saku-hiemon*, being respectively the east, west,



IMPERIAL PALACE AND GARDEN, KYOTO

PALACE AND CASTLE, KYOTO IMPERIAL

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KYOTO became the capital city of Japan in 794 A.D. Kammu, the reigning Emperor having twice removed his seat of government; first from Nara which had been the capital from the beginning of the eighth century, to 784, thence to the village of Uda, which he chose to call Heian-jo, or the City of Peace, but to which popular preference gave the name of *kyōto*, chief city, and finally *kyōto* which is the Chinese word having the same meaning, and in fact, the city was planned after the Chinese Imperial metropolis.

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KYOTO PALACE

peculiar condition or circumstance attaching thereto, and much sentiment is shown in reverence and admiration for particular incidents of that nature, and in continuing the same through centuries.

The largest and most important room in the Palace is the *Shi-shi-aw-aw* (literally, purple hidden hall), in which all Court functions were performed, the coronation of the present Emperor having taken place there; and noted festivals and other ceremonies of a similar nature have been celebrated in this splendid chamber.

The *Shi-shi-aw-aw* faces south, and is one hundred twenty by sixty odd feet. Its floor is of polished wood of a dark rich color, the boards being twelve or fourteen inches in breadth and very heavy.

Seven *Shi-aw* (screens of the eaves), from the decoration of this apartment, being copies of the original portraits of ancient Chinese emperors up to the Tang dynasty, executed by *Koso-mo-Kano-oka* in 824 A.D. There are four panels on either side, and four portraits on each, thirty-two in all. These copies are from some

and north gates; there are also several lesser ones.

Within the walls there is a mass of buildings wandering over nearly thirty acres of ground, and charming gardens extensively laid out, in the construction of both of which the highest Japanese talent and art were employed, the result being one of simple elegance and beauty of exceptional harmony and softness of line.

The original Palace was destroyed by fire in 1177, after which the Capital was removed to Hei-kei, but shortly was again transferred to Kyoto, and the Palace restored as nearly as possible in the same style. This unfortunate circumstance of destruction by fire was many times repeated, the present edifice having been built after the great conflagration of 1874, so that its decorative features represent the work of the great artists of the middle period of the Kanō, Tosa, Kishi, and Tawara schools.

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KYOTO PALACE

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Seiken Shoji (screens of the sages), form the decoration of this apartment, being copies of the original portraits of ancient Chinese sages up to the Tang dynasty, executed by Kose-no-Kano-oka in 884 A.D. There are four panels on either side, and four portraits on each, thirty two personages being represented. These copies



AND GARDEN

were painted by the famous Kano Norinobu.

The throne is the most interesting feature of this great hall, situated in its northern extremity upon a dais, an oriental chair occupying the centre, and on either side are stools upon which were placed the sacred Imperial sword and jewel, guarded in front by a lion and a unicorn. Heavy white silk curtains, with a peculiar pattern in black, restricted to Imperial use, hang about the throne, lending impressive dignity.

The central part is known as *Gaku no ma*, or chamber of the tablet, there being suspended there a tablet with the three Chinese characters, *Shi-shin-den*, written by the distinguished literati, Kamo Hoko.

Leading down into an open, sanded court is a flight of steps, fifteen in number, representing the various ranks of Court officials; those below rank not being allowed to ascend into the royal hall, were called *ji ge* (lowest ground); those of rank, *den jo bito* (superiors, or persons of hall quality).

In this court are two trees, one to the right, called *Ukon no Tachibana*, noble wild orange tree, and to the left, *Sakon no Sakura*, cheery tree of rank.

The *Seiryō-den* (hall of purity and coolness), so named because of a stream of water flowing at its very door, is considered of next importance; the dimensions of its largest apartment are about sixty-five by forty-five feet.

This was formerly the usual residence of the Emperor, but latterly was used for Shinto ceremonials and on festive occasions, the New Year's Day Worship of the Four Quarters taking place there.

In order that the Emperor might not have to quit the house to worship his ancestors upon the earth, one portion of this chamber was cemented, and upon this, fresh earth was strewn each morning for that ceremony.

The construction of this building is of the same material as that used for Shinto temples, the wood of the *chamæcyparis*, and the roof is of heavy shingles, with tiles on the ridge only. In both the *Shi-shin-*



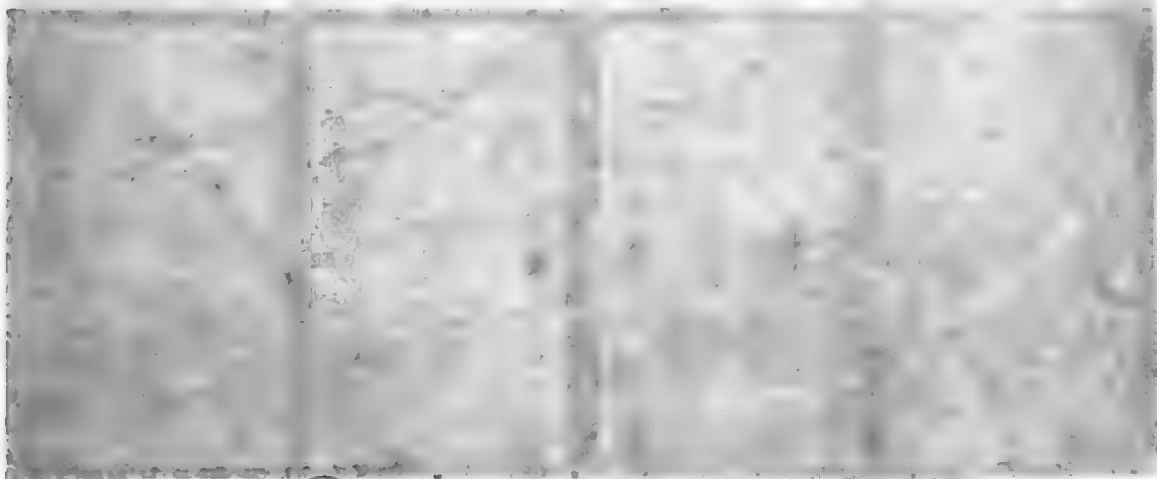
NIKKAWA (SUZUKAWA CITY), KYOTO PALACE

The Nikkawa, or shiki, wall panels, in these apartments are mostly conventional paintings by Tosa Mitsunobu.

In the Nikkawa, or Palace of the Day, there are two sets of mats (tatami) covering the floor, which are of a special kind used only in the Imperial Court. They are characterized by the pinning being white, in place of black or red, embroidered with flower designs. The Imperial seat is of rich silk brocade. At the right is a sword, the handle of which is always toward the west, and the scabbard toward the north. Near by is a Chinese ink case, in which is an ornamented ink stone and a receptacle for water; there is

also and the Nikkawa, noble features are the double-hinged doors, and the heavy shutters that swing up and are held open by iron rods which hang from the roof. The metal work is all of particular interest, and splendidly wrought in artistic ornament.

In the Emperor's suite, two rooms in the east and five in the south are termed Nikkawa, or day time apartments; a small room twelve feet square, which lies to the north is called Nikkawa, or apartment of the night. Another small room on the west side, about six by twelve feet, where His Majesty's meals were served, is called Nikkawa, or night





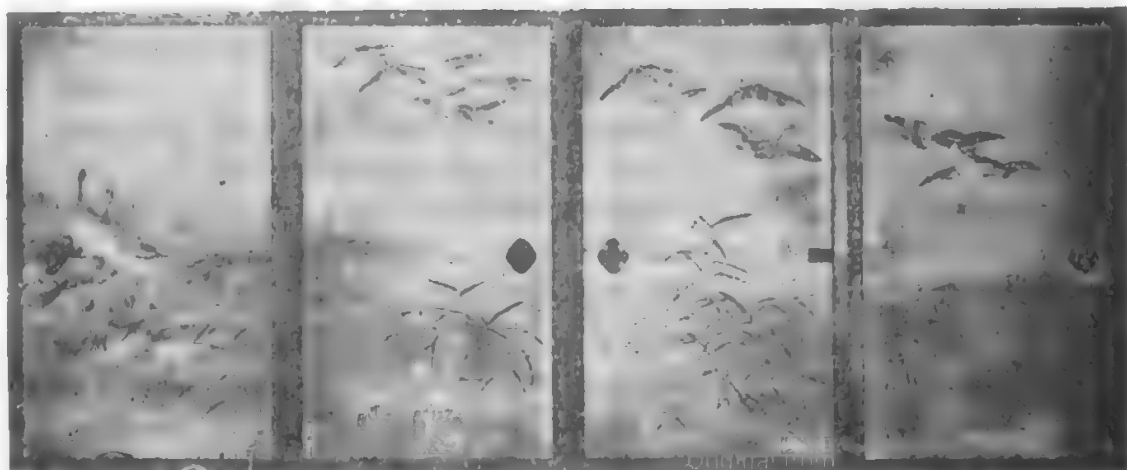
NIKWAMON (SUNFLOWER GATE), KYOTO PALACE

den and the *Seiryō-den*, noticeable features are the double-hinged doors, and the heavy shutters that swing up and are held open by iron rods which hang from the roof. The metal work is all of particular interest, and splendidly wrought in artistic ornament.

In the Emperor's suite, two rooms in the east and five in the south are termed *Hirunoma*, or day time apartments; a small room twelve feet square, which lies to the north is called *Yorunogoten*, or apartment of the night. Another small room on the west side, about six by twelve feet, where His Majesty's meals were served, is called *Asagarei no ma*.

The *fusuma*, or sliding wall panels, in these apartments are mostly conventional paintings by Tosa Mitsukiyo.

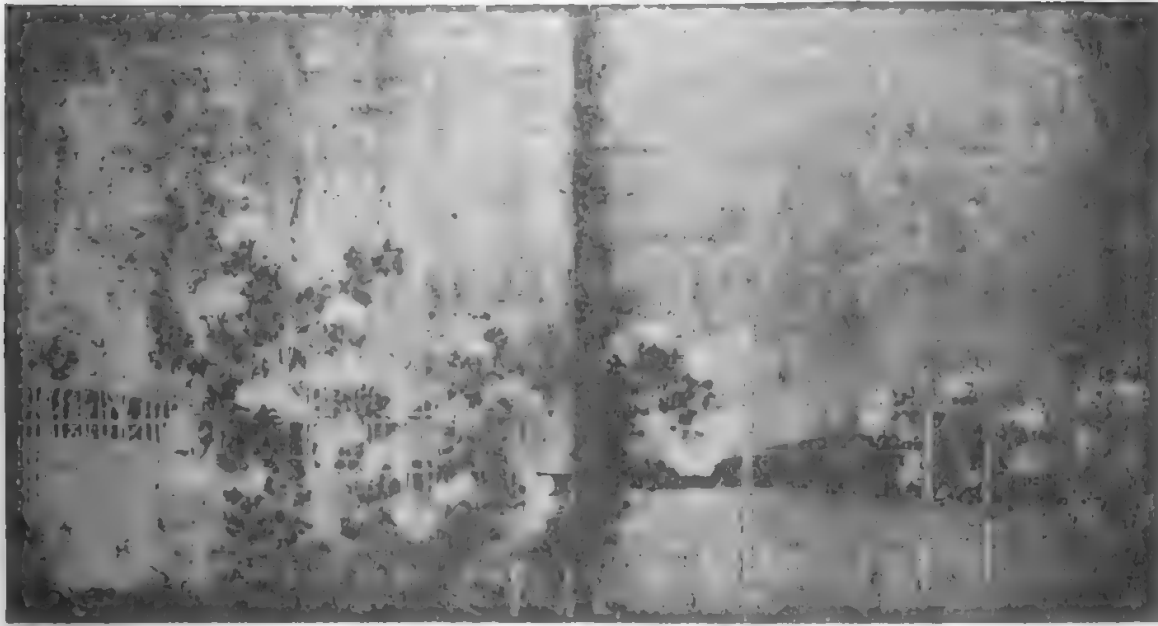
In the *Hirunomashi*, or Palace of the Day, there are two sets of mats (*tatami*) covering the floor, which are of a special kind used only in the Imperial Court. They are characterized by the binding being white, in place of black or red, embroidered with flower designs. The Imperial seat is of rich silk brocade. At the right is a sword, the handle of which is always toward the west, and the scabbard toward the north. Near by is a Chinese ink case, in which is an ornamented ink slab and a receptacle for water; there are



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WIND AND GESE FUSUMA, BY RENKAN KISHI, KYOTO PALACE
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GOLD LEAF FUSUMA IN CHRYSANTHEMUM ROOM, KYOTO PALACE

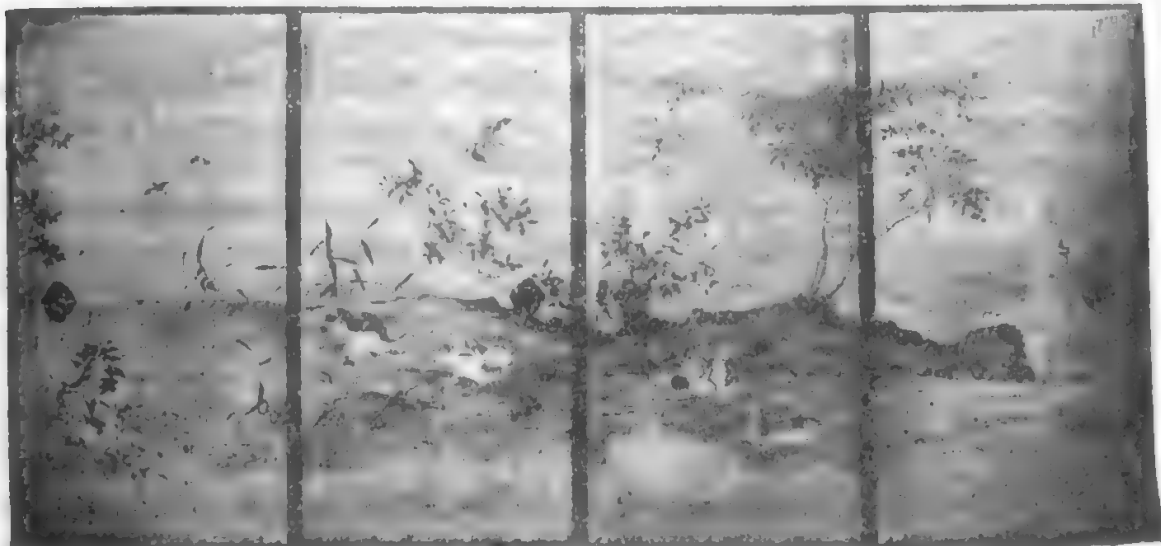
also a bronze lion and spaniel.

This apartment is fitted with rain doors *haginoto*, and sliding screens, *araumi no shoji*, on one side of which appear pictures of long-armed and long-legged men walking in a rough sea; on the other, fishermen on the river Uji, painted by Tosa Mitsunaga. On other screens are pictures in Chinese ink, with ornaments in *shakudo*.

At a little distance from this is a room for the Court nobles. Adjoining the *Shishin-den* on the east is the *Giyo-den*, besides which there are several other apartments connected by corridors, the chief being the Emperor's study, *O Gakumonjo*, in which lectures were given, and assem-

blies for the study of poetry and music gathered by royal favor. It is connected with the August Three Rooms, the Minor Palace, and the usual residence of the Emperor. This building is of *hinoki* timber, and the roof thatched with *hinoki* bark; it is rectangular in shape and faces the east. In it are the *Gedan*, or lower hall, for less important personages, the *Chudan*, or middle hall for the nobility, and the *Jodan*, or upper hall, for the Emperor, these forming the Audience Chamber.

The *fusuma* of these rooms were painted by Hara Zaisho and several contemporaries, and represent Chinese scenes, a great preference having been given deep



FLOWERS AND BIRDS, BY FANTAI — EMPRESS'S APARTMENTS, KYOTO PALACE
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 (Fusuma illustrations courtesy of Shimoda Shoin)
 UNIVERSITY OF ILLINOIS AT
 URBANA-CHAMPAIGN



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balcony, and the usual residence of the Em-
with the *Shōin* (Three Rooms), the *Shōin*
garden, and a small fence. It is connected
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At a little distance from this is a room for the Court nobles. Adjoining the side window on the east is the *Chien-lu* balcony which there are several other apartments connected by corridors, the chief being the Emperor's study, *Chien-lu*, in which lectures were given, and assem-

The decoration in the room with "Wild Geese" by Ikenan Kishi, who was a pupil, afterwards the son-in-law, of Gankin Kishi, was executed at the command of the Imperial Household, and is considered his best work. It is marvelous in detail, but less bold than that of others of the same school. The panels are in color, on paper powdered with gold.

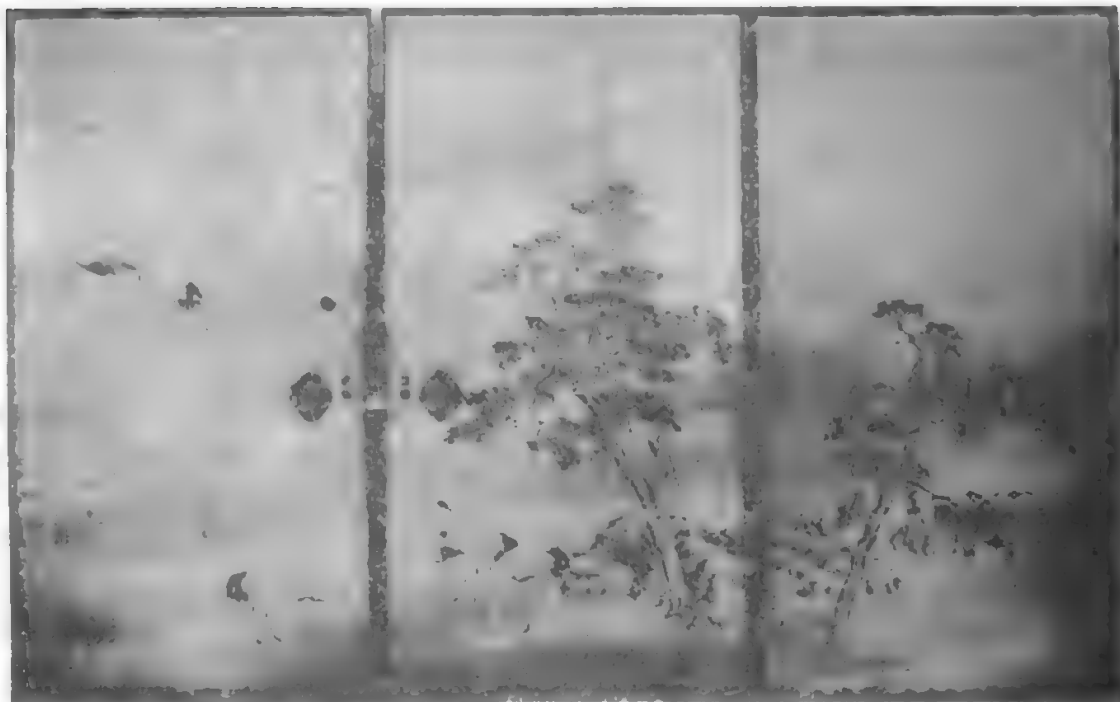
Another suite of the Palace consists of eleven apartments, and is called Yawa Gawa. For six hundred years after the thirteenth century, generation after generation of Japanese rulers lived and died here, and it is the residence of the present Emperor when in Kyoto.

Worthy of special mention are three screens of the Yawa Gawa, by Kishi Naishima, done in monochrome upon paper. These panels are six and a half by nine and a half feet, and present a scene from the coast at Wakamatsu. They show the artist to be a modern master of most of the late and lofty conceptions.

In the Yawa Gawa or Minor Palace are three rooms facing the garden, decorated by Toki Mitsukuni, with noted scenes in pure Japanese style, with descriptive poems appearing in the intervals, episodes in

blue and white in their decoration. The colored ceilings are also decorated in color. Other apartments here are appropriately named according to the subjects chosen for their decoration, such as the "Rose Room," the "Chrysanthemum Room," the "Wild Geese Room," etc., and in these are the best examples of Japanese art of that period.

The Yawa with the chrysanthemum paintings are about six by twelve feet, with a background of gold leaf, which years have softened and enriched in color, with white chrysanthemums falling in careless profusion over their bamboo trellises. These paintings are by the famous Naonobu Kano, who at the age of seventeen, on account of his talent, was received in audience by Yemitsu Tokugawa, and afterwards appointed artist to the Shogun's Court, and by command of the Shogunate became the head of his family, notwithstanding he was the second son. Later he was summoned to Yedo (Tokyo), and became a teacher in the Shogun's family. His work surpassed in both craftsmanship and technique being done with consummate skill and boldness.



SCENE AT WAKANOURA, BY RAISHO NAKASHIMA

blue and white in their interpretation. The coffered ceilings are also decorated in color.

Other apartments here are appropriately named according to the subjects chosen for their decoration, such as the "Rose Room," the "Chrysanthemum Room," the "Wild Geese Room" etc., and in these are the best examples of Japanese art of that period.

The *fusuma* with the chrysanthemum paintings are about six by twelve feet, with a background of gold leaf, which years have softened and enriched in color, with white chrysanthemums falling in careless profusion over their bamboo trellises. These paintings are by the famous Naonobu Kano, who at the age of seventeen, on account of his talent, was received in audience by Iyemitsu Tokugawa, and afterwards appointed artist to the Shogun's Court, and by command of the Shogunate became the head of his family, notwithstanding he was the second son. Later he was summoned to Yedo (Tokyo), and became a teacher in the Shogun's family. His work surpassed in both draughtsmanship and technique, being done with consummate skill and boldness.

The decoration in the room with "Wild Geese," by Renzan Kishi, who was a pupil, afterwards the son-in-law, of Ganku Kishi, was executed at the command of the Imperial Household, and is considered his best work. It is marvelous in detail, but less bold than that of others of the same school. The panels are in color, on paper powdered with gold.

Another suite of the Palace consists of eleven apartments, and is called *Tsune Goten*. For six hundred years after the thirteenth century, generation after generation of Japanese rulers lived and died here, and it is the residence of the present Emperor when in Kyoto.

Worthy of special mention are three *fusuma* of the *Tsune Goten*, by Raisho Nakashima, done in monochrome upon paper. These panels are six and a half by nine and a half feet, and present a scene from the coast at Wakanoura. They show the artist to be a modern master of most refined taste and lofty conceptions.

In the *Ko Goshō*, or Minor Palace, are three rooms facing the garden, decorated by Tosa Mitsukiyo, with noted scenes in pure Japanese style, with descriptive poems appearing at various intervals; episodes in



NIJO CASTLE WALL, KYOTO

Chinese poetry are also portrayed, the whole being in brilliant colors, the vivid blue of the clouds, interpreted in broad conventional stripes, predominating. The exterior shows a series of paintings representing the twelve months of the year.

The Empress's apartments, situated in the northern part of the Palace compound, are of the same general style, the appointments being true Japanese. Notable among the decorations here are two *fusuma* in stippled gold, with paintings which rank among the masterpieces of Gantai. The subject, "Flowers and Birds" is executed in wonderful detail and is full of life and spirit, the coloring masterful. They measure about six by twelve feet.

There were also other suites for the use of other members of the Imperial family, and the *Kashiko-dokoro*, or Fearful Palace, which held the Sacred Mirror of the Sun Goddess, before it was removed to the mausoleum of Jimmu Tenno. The greater number of these, however, were razed, upon the removal of the capital to Tokyo. There are still remaining several *kura* (fire-proof treasure houses), which were built in 1585.

Almost in the centre of the city, north and south, but to the extreme west, is situated Nijo Castle, a superb example of the height of elegance and splendor to which the powerful Japanese of the latter part of the sixteenth century had risen, the very founder of the Tokugawa Shogunate, Ieyasu, having built this brilliant stronghold, in 1601, for his residence whenever visiting the Imperial city. Not many years after Nijo Castle was erected, the keep of Fushimi castle, Hideyoshi's famous palace, and certain portions of that structure (notably, especially beautiful *ramma*, carvings placed above the sliding wall panels, *fusuma*), were transferred to Nijo, and used in making the inner citadel, in which a little later (1626), Ieyasu received His Majesty, Emperor Go-mizuno-o; but following this, the greater part of this building was removed to the *Sento Gosho*, Palace of Retired Emperors, and elsewhere, the remaining portion of that magnificence enduring until the middle of the next century only to be destroyed by fire, so that no inner citadel exists now. Otherwise, the buildings are the original ones, with the exception that the castle



NJO CASTLE WALL, KYOTO

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Fig. 1. The main building of the Kano Yashiro, Kano.

the two were low, or not certainly in the same line.

The first gate, *Yamawake*, is elevated in its decorations, both of metal and carving, the execution of which, as throughout the building, is superb.

The second gate, *O-kumawake*, is gorgeous in gold and color, and its carvings of birds and flowers most beautiful.

Within the castle the first three suites were for the reception of *sumuwa* (warriors), and *kyōjin* (nobles), lords and ministers of state) respectively, the decorations in all being held in drawing and striking in color upon backgrounds of yellow gold; that in the *sumuwa* rooms showing life sized tigers, and bamboo; while the *kyōjin* suite is most ornate with maples and other trees, and on the door leading to the next room is a lion painted by Kano Tan'yū.

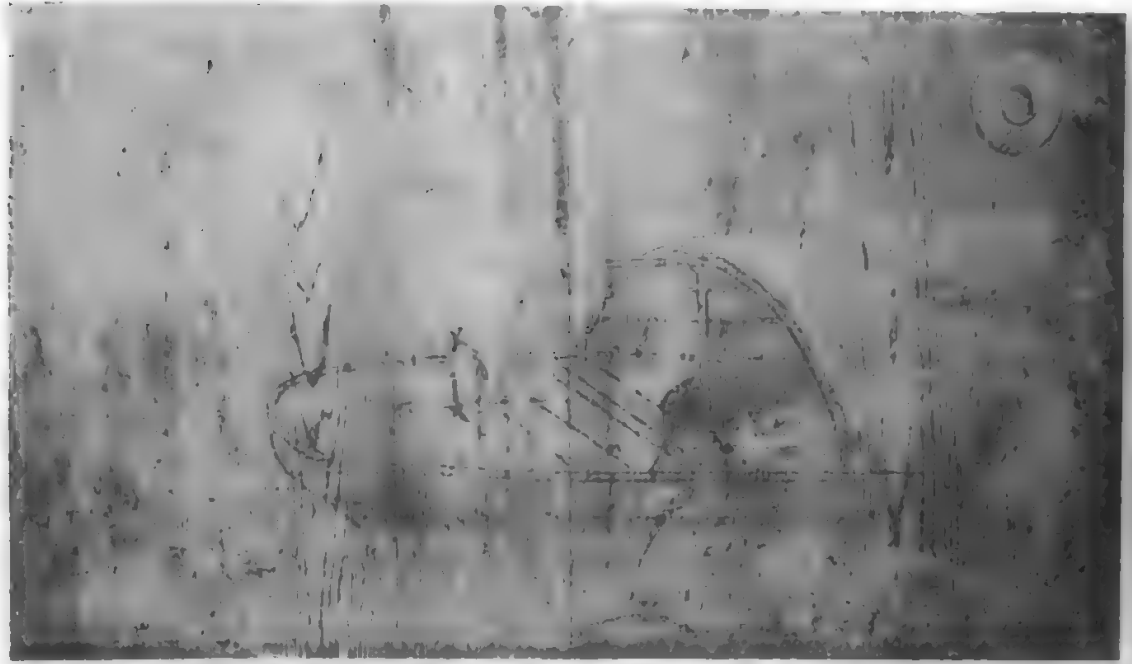
Adjoining are the apartments known as the *O-kyōwa*, which embrace the audience chamber, called the *Go Tsumiyo*, the most sumptuous and richly decorated of all. Its spaciousness, its brilliancy and splendor of gold, the lofty conception of its decoration of spreading pines, also by Kano Tan'yū, produce a wonderful effect of

power was doubtless highlighted by it. It is surrounded by a moat and a bridge, flat in width, and a high wall with towers at corners forming an excellent example of a Japanese fortress.

The principal building is somewhat irregular in shape, but its great length from east to west is about the same as from north to south. It covers an area of about twenty thousand square feet. This is the *Yamawake*, or outer castle, facing the north, near which is a lesser building.

Both structures are of choicest *wakō* (wood) and the roofs are of tiles. The remaining portion of the outer enclosure forms a landscape garden in which is a large pond covering one third acre, into which the waters of the Kano River are drawn to form a waterfall.

There are many islets ornamenting the pond, and upon its banks are numerous trees and curiously shaped stones, the original designer intending to exclude trees, confining himself to water and stones for the decorative effect desired; but afterwards, trees were planted, and the aspect of the gardens much changed from their early appearance. Both plans for this and for the buildings are attributed to



WET HERON PAINTED ON CEDAR FUSUMA, BY NAONOBU KANO

tower was demolished by lightning in 1750.

It is surrounded by a moat some ninety feet in width, and a high wall with turreted corners, furnishing an excellent example of a Japanese fortress.

The principal building is somewhat irregular in shape, but its greatest length from east to west is about the same as from north to south. It covers an area of about twenty thousand square feet. This is the *Ninomaru*, or outer castle, facing the north, near which is a lesser building.

Both structures are of choicest *hinoki* wood and the roofs are of tiles. The remaining portion of the outer enclosure forms a landscape garden in which is a large pond covering one third acre, into which the waters of the Kamo River are drawn to form a water-fall.

There are many islets ornamenting the pond, and upon its banks are numerous rare and curiously shaped stones, the original designer intending to exclude trees, confining himself to water and stones for the decorative effect desired; but afterwards, trees were planted, and the aspect of the gardens much changed from their early appearance. Both plans for this and for the buildings are attributed to Kobori Yenshu, the foremost authority on

the *cha no yu*, or tea ceremony, at that time.

The first gate, *Haramon*, is elaborate in its decorations, both of metal and carving, the execution of which, as throughout the building, is superb.

The second gate, *O kuruma yose*, is gorgeous in gold and color, and its carvings of birds and flowers most beautiful.

Within the castle the first three suites were for the reception of *samurai*, *daimyo*, and *gorofu* (warriors, lords and ministers of state) respectively, the decorations in all being bold in drawing and striking in color, upon backgrounds of mellow gold; that in the *samurai* rooms showing life sized tigers, and bamboo; while the *daimyo* suite is most ornate with maples and other trees, and on the door leading to the next room is a lion painted by Kano Tanyu.

Adjoining are the apartments known as the *O-biro-ma*, which embrace the audience chamber, called the *Go Taimenjo*, the most sumptuous and richly decorated of all. Its spaciousness, its brilliancy and splendor of gold, the lofty conception of its decoration of spreading pines, also by Kano Tanyu, produce a wonderful effect of grandeur and greatness.



CHERRY BLOSSOMS, BY NAONOBU KANO, FUSUMA IN NIJO CASTLE

In the carved *ramma* appear the *ho-o* bird, leaves, and the Tokugawa crest.

In this, as in other apartments, the floor has two levels, the higher one being intended for the *Shogun*, the lower, for his inferiors; and here also is a hidden recess, *mi shodai*, where guards might watch unseen by the assembly; paintings by Tosa artists beautify it.

Connected with these rooms is the *Kuro-shoin* suite, panels by Naonobu Kano; storks and pines and blossoming cherry trees forming the subjects, the latter being in the splendid reception room of this group, very rich in coloring and highly decorative in effect, for which this artist was noted, and his most famous painting is upon a cedar door in this room. It portrays a wet heron perched upon the gunwale of an old boat, the famous *Nure-sagi no yoshido*. Sad to say, it was once used for posting notices upon, during the time of the castle's occupancy by the Kyoto Prefectural government, soon after the Restoration!

Next are the *Shiro-shoin* apartments, in dull gold and delicate colors, and finished in carefully selected *hinoki*. These *fusuma*, by Kano Koi, depict Chinese scenes and are of special charm. This suite was for the personal use of the *Shogun* when visiting the Mikado, at Kyoto.

All of these rooms have corresponding

ones at the back, which are also handsomely decorated in the same manner, some of them containing notable examples of both paintings and carvings.

By Imperial command, in 1868, the castle was used by the then Council of State, and it was here His Majesty took oath before them to grant the country a deliberative assembly; and strange to say, from the very castle built by the founder of the Tokugawa Shogunate, was the Imperial Rescript against the same pronounced.

After being used temporarily for the Kyoto Prefectural offices from 1871, it was assigned to the War Department in 1873, and not until 1884 did it become a detached palace. Vandalism had prevailed for a period, and much damage had been done, some apartments being defaced beyond restoring; but in 1885 restoration to its original magnificence was undertaken. At that time the Tokugawa crest, which ornamented every conceivable place where it might be used, was replaced in most instances, by the Imperial crest.

The decoration throughout the castle, coffered ceilings, sliding panels, *ramma*, plastered walls, lacquer finishing and ornamental metal work, together with the elaborate work on the girders and beams, is pronounced the best of all the Kyoto Imperial Buildings.

NOTICE OF THE EXHIBITION

The name of the exhibition is a subject of interest to the community at large. It is a subject of interest to the community at large. It is a subject of interest to the community at large.

the age of eighteen he entered a training school for non-commissioned officers and later graduated from the Army Military School and the Shikwan Military School for commissioning officers, after which he received an appointment as subaltern in 1897, and was attached to the First Army Division with the late Major General Maumour as Chief of Staff, from whom he was severely recommended for having contributed in article to the *High Shinbun* (military journal) on matters relating to the revision of regulations as to the marriage of military officers. Shikwan once gave up his commission and was placed on the retired list.

He became interested in a scheme to explore the North Pole, assuming the role of a man of similar views. He joined him on an expedition and went to Hokkaido, to make preparations for a party for exploring the Knib. His ship had met with some disaster which forced them to return.



THE NORTH POLE EXPEDITION

The exhibition is a subject of interest to the community at large. It is a subject of interest to the community at large. It is a subject of interest to the community at large.

Minbushikan has been notified and the subscription list for the enterprise has reached about thirty thousand dollars. The necessary amount necessary to accomplish the expedition, some ten thousand dollars, will be borrowed in the party comprising some twenty-five men, mostly of military and marine experience, be seen the ages of about thirty, and chosen for their excellent qualifications for such an expedition, in a room to depart. The Hokkaido Association of two hundred tons has been purchased and the cost of the expedition, against the cost of the expedition, will be about two thousand dollars. The expedition will start in November before the end of the year, and it is expected to return to Japan in the spring.

SOUTH POLE EXPEDITION

THE scheme to explore the Antarctic regions, inaugurated by Lieutenant Shirase, upon being made public, was immediately sanctioned and promoted by many prominent and influential men and the Asahi newspapers of both Tokyo and Osaka; and a society for supporting the expedition was organized with Count Okuma as president, and a committee of five appointed for active work. Mr. Sasaki, Member of the Diet, being one of them.

Much enthusiasm has been manifested, and the subscription list for the enterprise has reached about thirty thousand dollars. The remaining amount necessary to accomplish the expedition, some fifteen thousand dollars, will be borrowed, and the party comprising some twenty-five men mostly of military and marine experience, between the ages of about thirty and forty, chosen for their excellent qualifications for such an expedition, is in readiness to depart.

The Hoko Maru, schooner of two hundred tons, has been purchased and fitted with a subsidiary engine, the cost being about twelve thousand dollars. The expedition will set off, November fifteen, expecting to achieve its object and return to Japan in September, 1912.

Lieutenant Shirase is a retired officer of the commissariat of the Japanese army. He is a native of Akita Prefecture, having been born in the port of Kaneura, Yuri-gun, some forty-five years ago. At

the age of eighteen he entered a training school for non-commissioned officers, and later graduated respectively from the Toyama Military School, and the Shikwan Gakko, or school for commissioned officers, after which he received an appointment as sub-lieutenant, in 1897, and was attached to the First Army Division, with the late Major General Matsumura, as Chief of Staff, by whom he was severely reprimanded for having contributed an article to the Heiji Shimbun (military journal), on matters relating to the revision of regulations as to the marriage of military officers. Shirase at once gave up his commission and was placed on the retired list.

He became interested in a scheme to explore the North Pole, assem-

bled around him men of similar views, planned an expedition, and went to Hakodate, in Hokkaido, to make preparations. There he met Lieutenant Gunji, at the head of a party for exploring the Kurile Islands, and whose ships had met with some disaster which forced them to return.



CAPTAIN NAOKICHI NOMURA

Shirase was persuaded to accompany them on their second cruise to the islands, and after reaching them remained a year and returned to his native place.

He enlisted the support of General Kodama for his North Pole scheme, and following the General's advice to accustom himself to Arctic climate by living there previous to undertaking the expedition, betook himself to the Behring Straits and the land of the Esquimaux, where he lived for two years, enduring all manner of hardships, and inured himself to the Arctic weather.

When he returned to Japan in 1902, he received the hearty approval of the General, who, as a first step toward accomplishing the plan put before him by Lieut. Shirase, presented a memorial to the Diet for the establishment of a volunteer army division in the Kuriles, for the defense of the islands, as well as for agriculture and fishing. It was approved by both Houses, but just at this time the war with Russia broke out, and Lieut. Shirase enlisted and was ordered to the front, and served in the field of Manchuria as lieutenant of commissariat corps, during which time he was promoted.

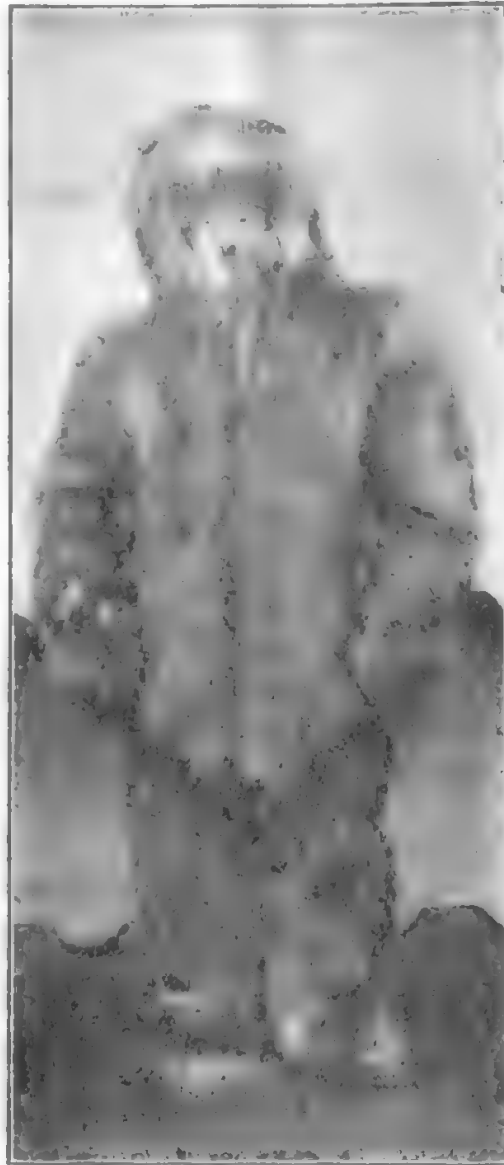
After the triumphant return of the Japanese forces, General Kodama met with an untimely death, which also struck the death knell to Shirase's North Pole expedition, as the General had been its main

financial supporter.

Commander Peary's exploration determined Lieut. Shirase to turn his attention to the South Pole, which scheme was made public, and preparations about completed some time since, the idea being to endeavor to precede the party setting off for the South Pole, in December, from New Zealand, under Captain Scott, of England,

in order to be able to raise the Japanese flag, another expedition being contemplated for scientific investigation.

Lieut. Shirase is a total abstainer from alcoholic drink and the use of tobacco, has trained himself to endure extreme cold, and invariably eats cold food. He has never tasted medicine of any kind, and physically is well prepared for the work he is undertaking. He has issued articles of covenant, to which all members of the party are required to subscribe, and by which they will be compelled to abide. Its main purport is to impress upon the men their duty to superiors in charge, and the neces-



POLAR COSTUME

sity of each being faithful in every particular and obeying orders implicitly, realizing constantly that their undertaking will be watched by the whole world, and that only through combined efforts can they hope to attain success.

The use of alcoholic drink is strictly prohibited, and caution as to economy with food, and care of animals is not forgotten.

After the triumphant return of the Japanese forces from Korea in 1905, the Japanese Government, which was then in a position to think of itself as a great power, decided to send a mission to the United States to promote the cause of the annexation of Korea. The mission was headed by the Japanese Minister to the United States, and it was composed of several members of the Japanese Government. The mission was received with great honor in the United States, and it was the result of the mission that the United States Government decided to recognize the Japanese annexation of Korea.

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PROF. TERUTAKO TAKEDA

Naokichi Nomura, who has been chosen as captain for the vessel, is a native of Aomori, and has been engaged in navigation for some ten years, having worked his way from a common sailor. He has the splendid record of never having had an accident with any vessel in his charge.

Prof. Tetsuzo Awane, graduate of the School of Natural Philosophy, of Tokyo, and lecturer in several Government schools and also in Waseda University, has been given charge of surveying and astronomical observations.

Tada Keiichi, a young man of twenty-eight years of age, who served as cavalry private in the fortieth regiment, in the Russo-Japanese war, and was awarded honorable mention, is to serve Commander Shirase in the capacity of private secretary.

In charge of polar costumes is to be Yura Onishi, a furrier by trade, who has had years of experience in battling with the cold of the Arctic regions. Takagi Kichitaro will oversee the supply of other garments.

Digitized by Google. Takeda, who was a graduate

of a middle school at nineteen, and after completing his education, became a high school teacher, goes as expert in geology, meteorology, zoology and botany.

Arai Kihei will be in charge of a dormitory section. He has had conferred upon him the Order of Merit of the Seventh Grade, has been decorated with the Green Paulonia Imperialis, and received the medal of the Golden Kite, together with the sums of one and two hundred yen respectively, for honorable service rendered as sergeant major and clerk of the general staff. He was also awarded a silver cup at the time he was attached to the committee for demarkation of the Karufotu boundary.

Other members of the land party are Ishii Yoshimatsu, Miura Yoshino, Tadamune and Nishikawa Genzo, all of whom have had military training and service, several of them having had Arctic experience.

The equipment consists of ten sets



LIEUT. SHIRASE,
COMMANDER OF THE EXPEDITION
UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN



PROF. AWANE

SEIZO SHIRAI

KEIICHI TADA

YURA ONISHI

of sledges, thirty dogs, fur coats for twenty-five men, large and small tents, one set each of carpenters' and blacksmiths' tools, scientific instruments, theodolite surveying instruments and photographic apparatus.

Provisions required will be thirty thousand pounds of refined rice; *miso* (fermented beans) fifteen hundred pounds; one hundred twenty gallons *soy* (similar to Worcestershire sauce); two thousand cans of vegetables; the same quantity of canned fruit; two thousand five hundred cans of meat; a thousand pounds of sugar of four grades; twenty thousand dried fish of various kinds; three hundred pounds each of dried peas and beans; fifteen hundred pounds of glutenous rice; a quantity of military biscuits, rice dumpling and table salt. Fuel, petroleum and food for the animals are of course, included.

Compared with the equipment and provisions required by similar exploring parties from occidental countries, it may appear scanty, but is not, owing to the difference in the mode of living between the Japanese and occidentals.

Apparel for the land party consists of a coat, trousers, head covering and ten pairs of gloves each, of fur inside and out, antelope skins being used to make them. Beds for camping on ice are made of bear skins. The cost for each complete outfit was about sixty-five dollars.

The mariners coats are made of antelope skins in front and dog or sheep skins in the back. Six hundred dog skins, costing four hundred fifty dollars; two hundred antelope skins, six hundred dollars; sheep skins, sixty-five dollars, and ten bear skins, one hundred dollars, have been used.





THE JAPANESE EMPIRE DIFFERENT PEOPLES

BY DR. SHIGORO TSUBOI

themselves and from time to time with-
ing their domain and of sufficient number
and power to found a nation, continuing
extending its possessions and embracing
various tribes of other descent, and includ-
ing representatives from all quarters of the
East.

Thus, among the Japanese there are
many of German type, with the predomi-
nant physical characteristics of one or the
other of the various races from which
their people have sprung. Many are like the
Ain, with heavy beards, high noses and
other distinguishing features; some, like
the Ain, have no beard and otherwise
possess the traits of others; others, who
show East Indian origin; some are very
large, others of the small, and so on,
making the Japanese race one of great
interest in point of origin and development.

It is a geographical position of Japan
and the remotest probability that the
Ain, who now inhabit the northern part
of the island, and the other races, who
spread over the rest of the country, had
with the Japanese the same origin and the
same physical characteristics, as is evident
from the fact that they are all of the
same race, and that they all have the
same physical characteristics. It can not be
denied that the Japanese race is the origin
of the Japanese people, and that the
Ain, who now inhabit the northern part
of the island, and the other races, who
spread over the rest of the country, had
with the Japanese the same origin and the
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same race, and that they all have the
same physical characteristics.



FORMOSANS

DIFFERENT PEOPLES OF THE JAPANESE EMPIRE

By Dr. SHOGORO TSUBOI

THE geographical position of Japan makes it seem most probable that the Ainus, who now inhabit the northern part of the island, and who doubtless once were spread over its entire extent, commingled with the Malays from the south and the Koreans from the west, who were either cast ashore or perhaps sought adventure in a foreign land. Although it can not be definitely stated that such was the origin of the Japanese, they possess traits both of character and language that are strongly convincing of such a theory. The Ainu was to all appearances of the Caucasian race, of much less sturdy physique than either the Malay or Korean, and of no more advanced civilization; the result, therefore, being, that they gradually gave place to the stronger element, and migrated to the north; the mixed race springing from these sources finally establishing

themselves and from time to time widening their domain until of sufficient number and power to found a nation, continually extending its possessions and embracing various tribes of other descent, and including representatives from all quarters of the globe.

Thus, among the Japanese there are many different types, with the predominating physical characteristics of one or the other of the various races from which their people have sprung. Many are like the Ainu, with heavy beards, high noses and other distinguishing features; some, like the Malay, have no beard, and otherwise possess his traits; others there are who show East Indian origin; some are very large, others quite small, and so on, making the Japanese race one of great interest in point of origin and development.

By their mixed blood they have an in-
UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN



OROCCOS, SAGHALIEN

born capacity for adapting themselves, and by this characteristic quality, to skillfully absorb all with which they come in contact. Their rapid assimilation of foreign civilization within the last half century has brought them, as a nation, to the position of leader of all Asiatic races.

Besides the many distinctive types of what may nevertheless be called pure Japanese, there are, living within the Empire as her subjects, some by choice, others by circumstance, more than half a dozen peoples, each of whose manners and customs have remained practically unchanged, peculiar to themselves; and whose chief characteristics and origin are obviously apart from each other and the true Japanese. They are the Ainus, Loochoo Islanders, Ogasawaras, Saghalien, Kurileans, Formosans, Giryaks and Oroccos, taken in the order in which they became subjects.

The island of Yezo, inhabited by the Ainus, was formally recognized as a dominion of the Japanese Empire in 1869. These people have an abundance of wavy hair, worn hanging to the shoulders by

both men and women; the former also have bushy beards, and the latter, on arriving at maturity tattoo their faces around the mouth, and also their hands. They both wear earrings, and habiliments very similar to the Japanese dress, consisting of a *kimono*-like coat, though with short sleeves, and a skirt which reaches to the knees, a sash corresponding to the *obi* being used. These garments are sometimes made of hand-woven cloth called *attush*, made from the bark of a tree, and formerly used exclusively, but now a great deal of cotton cloth manufactured by the Japanese is used, and the outer garment more or less elaborately ornamented with embroidery, well executed in interesting designs. Gaiters called *kialian* cover the legs, and in the winter peculiarly constructed snow shoes are worn, but in summer the Ainu goes barefooted.

Their domiciles are usually crude structures of rough poles, with the roof and side walls covered with reeds, the bare ground being used as the floor, though mats are used to sit upon.



AINU, SAGHALIEN



AINU WOMAN

Their food consists of rice and other cereals; formerly they used the lily bulb very extensively, which they ate either in the bulb form or made into starch. Vegetables are not a favorite food owing to

their dislike for agricultural pursuits. They are adepts in fishing and excellent hunters, consequently use fish and animal flesh in abundance, bear meat being much prized and considered a great delicacy.



The Loochoo Islands were annexed to Japan in 1872, and Okinawa Prefecture established in 1879, before which the islanders were free, their country being independent. The people inhabiting these islands resemble those of the mainland; their language also is closely allied to the ancient Japanese, showing the probability of their having come from the same stock, but intercourse between the mainland and these islands was cut off for a very long period, which accounts for the variations we find among the two peoples to-day. Males and females wear their hair in top-knots held in place by hair pins. Previously, they wove cloth of the fibre and bark of trees, especially the cocoanut tree, from which they made garments much like those used in Japan, where they now purchase cloth, and also use a Chinese product. On their feet they wear sandals called *zori*. Their houses are the same as



LOO CHOO ISLANDER



TYPE OF KOREAN

those built in Japan, but their food consists chiefly of sweet potatoes. The written language used at the present time is a combination of Japanese and Chinese characters, though formerly they used original hieroglyphics now only occasionally seen; one of the interesting modes of writing was by the use of rope traced into naturalistic forms.

The Japanese Government entered into a treaty with Russia whereby the latter took possession of the whole of Saghalien Island, and Japan the Kurile Archipelago (1876—77). Among the aborigines of Saghalien, there were many who wished to remain Japanese subjects, and sought permission of the Government to emigrate to the province of Ishikari, in Yezo, whose people may be regarded as a branch of the Ainu race, whom they closely resemble physically, but differ in manners and customs. The Saghalien Ainus wear a band of cloth about two inches in width around the head. The native of the Southern Kuriles resembles the Hokkaido Ainu, but the Northern Kurile aborigine's beard is not

long like the Ainu's. Some may be seen clothed in bear skin, while others, who have become Russianized, wear European clothes. Their original abode was a hole dug in the ground covered by a rude roof.

GIRYAK FAMILY, SAGHALIEN
UNIVERSITY OF ILLINOIS AT
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THE CHINESE



THE JAPANESE

long for the African, and many of them
clothed in bear-skin, while others, who
had been in Russia, wore European
clothing. Their dwellings were a hole
cut in the ground, covered by a wide roof.

These people, however, are not
chiefly of one race. The written
language used at the present time is a com-
bination of Japanese and Chinese charac-
ters, though formerly they used original
hieroglyphs, now only occasionally seen;
one of the interesting modes of writing
was by the use of rods, placed in a number
of forms.

The Japanese Government came into
a treaty with Russia whereby the latter
took possession of the whole of Eastern
Siberia, and in the same treaty (1875-77)
among the provisions of
Siberia there were many who wished to
return to the Japanese empire, and sought per-
mission of the Government to migrate
to the province of Ishikawa in 1900, whose
people may be regarded as a branch of the
Ainu race, which are closely resemble
physically, but differ in manners and cus-
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FORMOSAN GIRLS

Ogasawara Island was occupied by a community which constituted a small republic; its subjects, representing various countries of the world, having been attracted there by the advantages offered in fishery. Although this island had always been considered by Japan as one of her dominions, it was not generally regarded as such by other powers until the Japanese Government formally took possession in 1876, and the inhabitants other than Japanese subsequently became naturalized, most of them being of European origin, the adults adhering to their own customs and dress, but their children were clad in Japanese fashion. The ordinary diet consists of rice, potatoes and fruit, fish and tortoises. The dwellings are substantial wooden structures.

Formosa, which became a Japanese possession through the Sino war of 1894-1895, has a mixed population of natives, who occupy the eastern part of the island, and a majority of Chinese from Tonkien and Canton; the customs of these people resembling, in consequence, those of the Chinese race. The aborigines exhibit all

the characteristics of the Malayan tribes, especially those of the western division of that race. Their dress and manners are also of that class; both sexes wear their hair long, and the women tatoo a net ornament around their mouths. Their garments are quite varied, the common outside one resembling the Japanese *haori*, without sleeves, the material of which they are made being a vegetable fibre called *karamushi*. Necklaces made of seeds, bones, and the teeth of animals, are worn. Their dwellings are built of stone, crude in construction, and a form of primitive hut. In the towns of Formosa, a tile of reddish brown color is used on the roofs, which is a distinctive characteristic of this locality, and lends a cheerful and pleasing effect. Those who live in the mountainous districts inhabit caves or excavations. The Formosans have some knowledge of agriculture, cultivating potatoes to quite an extent. They also use a fish and flesh diet.

As a result of the Russo-Japanese war, the Russians conceded to Japan the southern half of Saghalien, and an account of the chief inhabitants has already been

given. New elements existing there now are known as the *Giryaks* and the *Oroccos*; the *Giryaks* are characterized by high cheek-bones, small eyes and nose, and large mouth, their complexion being of a light yellowish color. The men, who have scanty beards, wear their hair in top knots, and the women entwine their long hair into two braids. Formerly their dress consisted of animal and fish skins, but at present they use velvet, flannel and calico. Their diet is rice and flour, fish, and animal flesh; their dwellings are log cabins, built in the Russian style, and sometimes cone-

shaped tents of canvas.

The *Oroccos* are short in stature, with round faces, and extremely small, slanting eyes. The men have discarded the custom of wearing their hair in top knots, but the women wear theirs the same as the *Giryaks*, in two long braids. In their clothing and diet they are similar to the *Giryaks*, but their dwellings differ, inasmuch as they put up a very crude cone-shaped hut, made from the bark of trees, but which would be totally unfit for a fixed domicile; they lead a nomadic life, migrating from place to place.

REMARKABLE MOVEMENTS OF LAND IN JAPAN

By JIMBO KOTORA

PROFESSOR IN THE IMPERIAL UNIVERSITY

FLOODS, volcanic eruptions and earthquakes are great calamities which nature sends too often to Japan, and fire has many times swept away entire cities and rendered thousands homeless, but none of these are so much dreaded by the natives as by foreigners who have experienced them here. The Japanese are a stoical and philosophical people, and are able to encounter dire disasters, involving the loss of all they possess, and yet behold in its very magnitude, the grandeur or sublimity. This fact is observable in the language itself, which furnishes such instances as *Yedo-no-hana*, "flower of Tokyo," to designate a fearful conflagration of the city, illustrating their appreciation of the splendor of the scene for the time being, and their disposition to take things as they come, patiently and uncomplainingly, simply saying "*shikata ga nai*," (it can not be helped).

The Japanese vocabulary is rich in

special terms to distinguish various kinds of fire incidents, but the cities are poor in fire-proof buildings and protection, the fire departments being organized upon a basis entirely inadequate to the needs of the time, and the expression *ittokoku*, first-rate or best quality state, so often used by local papers in referring to Japan, seems in this particular at least, quite misapplied.

Together with the other great causes of impoverishment in Japan, the geology of the land itself and the forces causing peculiar changes not experienced elsewhere so far as known, add much to the difficulties with which her people must meet without hope of overcoming. In the very beauty of her scenery sometimes lurks the greatest danger; for in the rugged mountain districts, so charming in picturesque outline, great land-slides come down upon villages that nestle at the foot, burying from sight all signs of their awful destruction; and the quiet mountain stream as it murmurs along,

PROFESSOR IN THE IMPERIAL UNIVERSITY)

special teams to distinguish various kinds of fire incident, but the cities are poor in fire-proof building and protection, the fire departments being organized upon a basis entirely not adapted to the needs of the time, and the expansion of the fire-rate or fire quality standards so often used by local police in referring to Japan, seem in this connection a little inapplicable.

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Original from

UNIVERSITY OF ILLINOIS-AT URBANA-CHAMPAIGN

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The great *slopy wastes* forming the flood plains of the large rivers, but in which there is very little water in the dry season, become a sort of enormous and fertile reservoir heavy rain. Travellers often express surprise in passing through such a plain region near Lake Chad or Bagdad, to find so many wells and numerous settlements. These hundreds are really subways made by the walls and raised river beds built up by the accumulation of detritus deposited by floods, and serve to keep the wild waters after heavy rains in the proper channel. Though these embankments ever yield to the force of the flood, it would bring awful disaster.

Japan is only second to the United States in the number of automobiles registered in the country. The Japanese automobile industry is one of the most advanced in the world, and the Japanese government has been successful in developing a strong and efficient automobile industry.

[illegible]

The word *Yama* is a Sanskrit word, and in
 the old Chinese books it is translated as
 of the infernal world. In the old book of
 all religions, *Yama* in Japan is called a
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 valley. In the old Chinese books it is a



MOVEMENT OF PART OF SLOPE NEAR LAKE SUWA

gives little warning that it may become, in a day or two, a mad, rushing torrent, sweeping before it, and into its surging, raging rapids, rock and tree, house and home, man and beast alike, leaving in its trail after its fury has subsided a desolation like the "Valley of Dry Bones."

Tidal waves are not infrequent, and in 1896 the coast plains of the northern part of the island were completely robbed of all thereon. What, in Japan, is called a mountain tidal wave, *yama-tsunami*, though not, of course connected in any way with the tide, is a sudden rushing from the mountain side of a great river of water, caused by some previous land-slide having closed the course of a stream, whose waters have gradually risen to a point too weak to imprison it, and it dashes forth carrying with it the stones and debris of its former prison walls into the green fields and fertile valleys below, making of them a sandy

The great stony wastes, forming the flood plains of the large rivers, but in which there is very little water in the dry season, become most dangerous and appalling after heavy rains. Travelers often express surprise in passing through tunnels in a region near Kobe on perfectly level coast plains with no mountainous surroundings. These tunnels are really sub-ways under the earth-walls and raised river beds formed by the accumulation of detritus deposited by floods, and serve to keep the wild waters after heavy rains in the proper channel. Should these embankments ever yield to the force of the flood, it would bring awful disaster.

Japan is only second to the Island of Java, sometimes spoken of as the Garden of the East, in the matter of active volcanoes, and from some places a whole series of smoking cones may be observed at once. There have been many destructive eruptions, though none so great in extent as

those most prominent in European history, and interesting changes in the conformation of the land have been and are still attributable to volcanic action. While it was accepted by ancient investigators that Lake Biwa was a result of the volcanic action which gave to Japan her Peerless Mountain, Fuji-no-Yama (in the language of foreigners and interpreters simply Fujiyama), believing the depression in which the lake lies to be equivalent to the mountain's volume, there is no proof whatever of such a theory. The origin of the lake of Toya, north of the volcano Ōu, in Hokkaido, is similarly explained. There are, however, instances of very recent date, as late as 1888, when several lakes were formed on the northern side of Bandaisan by volcanic action. Not by eruption from the crater proper, but by the bursting away of the mountain side, through a sudden explosion for which the crater afforded no outlet, and its enormous mass of rock fragments closing river courses, causing the waters to rise to and fill the possible concavities having resulted from the explosion.

The frequency, and often destructive nature, of earthquakes in Japan are world-known, and necessarily seriously considered by native thinkers, whose interest in the matter has brought about organized investigation by a special committee, which has resulted in important discovery and the invention of instruments of no small value in recording earth movements; not only those caused by earthquakes, but of an entirely different nature, and for which no cause has as yet been positively assigned, but attributed to the geological structure of the land. The reports of this committee include observation on earthquakes, descriptions of volcanoes, and land movements from any cause, and are published both in Japanese and English.

The ordinary movement known through the occurrence of raised coral formations,

as in Ryukyu and Taiwan, or by the coast terraces in Sakhalin (Karafuto or Saghalien, the latter being a common but very bad transliteration), is spoken of in text books and other publications, but the fact of the very considerable movement of small areas of land without any apparent cause, is little known or accepted except by those who have seen, and studied them. But peculiar instances exist and may be cited in number, and civil engineers who once only took into account the common conditions, such as slopes, fissures, swamps, new springs et cetera, in their undertakings, now generally recognize that in Japan there is another force to be reckoned with, where none of the above are to be found, which causes a movement of the land in a most surprising and unexpected way.

The following examples will give some idea of these movements:

In passing over the Oi River on the Tokaido Railway, just before reaching the small station called Kanaya, on the left hand side may be seen indications of an old cutting, about ten feet deep and the breadth of a single line. The slope, where the cut was made, is very gentle, and one would not suppose the movement which took place after the road was made, at all possible. But no amount of expert engineering in the way of piles and walling was sufficient to check the movement. The bottom is now greatly undulating and the sides look like irregularly heaped coarse gravel. At Kasuga station, a shallow cutting was made, in 1901, in order to make a new wagon road under the railway; just before Chokoji, a Buddhist temple, the road became much changed soon after it was made, the bottom being raised and the sides much disturbed, and it was found necessary to protect it by the heaviest and strongest masonry. In these two places, the existing conditions may only be explained by the possible effect past earthquakes may have produced in those parts,

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The existing conditions may only be explained in the strongest manner. In these two places, necessary to protect it by the heaviest and the sides much disturbed, and it was found was made, the bottom being raised and road became much changed soon after it just before Chokoji, a Buddhist temple, the made a new wagon road under the railway; cutting was made, in 1901, in order to the sides look like irregularly heaped coarse gravel. At Kanga station a shallow the bottom is now greatly undulating and was sufficient to check the movement, proceeding in the way of piles and walling possible. But no amount of expert engineering took place after the road was made, at all would not suppose the movement which the cut was made, is very gentle, and one breadth of a single line. The slope, where old cutting, about ten feet deep and the hand side may be seen indications of an small station called Kanga, on the left Tokaido Railway, just before reaching the In passing over the Oi River on the side of these movements:

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A similar movement on the shore of Lake Suwa (see illustration) resulted in various changes to the railway, shortly after its construction in 1905. First, a slight change in the level was observed on the railway bed in a cutting; above it, fissures were produced and a landside which was so regarded as to be moving for more than six months took place. The greatest horizontal sliding which took place in one day amounted to two feet, the total being twenty-one feet and the sliding being nine feet. There were no cracks, no heavy rains but persistent and no steep hill side. It appeared not to be in perfect equilibrium and still very quiet therefore, slowly and noiselessly, but steadily, quite unlike an ordinary landslide which takes place so suddenly and so suddenly ceases. Where such a movement took place under a heavy snow, a peasant knew nothing of the fissures or the moving of his land until he fell into one of the openings, which was completely hidden by the snow. Such movements seem to be very common in several parts of the so-much-famed Japanese Islands, and though floods may increase them, they are not the essential cause of these interesting phenomena, which have not been mentioned as taking place in other volcanic countries.

THE JAPAN MAGAZINE

THE JAPAN MAGAZINE



say by the Tokaido earthquake which took place more than fifty years ago. Traces of subsidence along fissures are visible in the neighborhood, but no records were kept which would prove that they were really produced at that time. Persons who experienced that earthquake were not provided with any diary or memorandum concerning same, and most of them are now at too advanced an age to be relied upon for accurate memory.

In the old mountain-slide district in Iwashiro Province, near the Handa Silver mine, one may observe a long, steep, horse-shoe-shaped cliff, the margin of a section depressed in a remote period, under which lies the mine. That section surrounded partly by this cliff, but opening also to an extensive plain where runs the railway from Tokyo to Sendai, displays a most dangerous aspect occasioned by land movement, a gradual settling down, as though undermined. The slope is not particularly steep, and water can not have been the initial cause, though of course the movement is increased after rains. This movement was first observed to be taking place about 1897, and since then has been most extraordinary, many houses in the vicinity having to be pulled down because endangered by the hopelessly fissured land.

A similar movement on the shore of Lake Suwa, (see illustration) resulted in serious damage to the railway, shortly after its construction in 1905. First, a slight change in the level was observed on the railways laid in a cutting; above it, fissures were produced and a land-slide which was so gradual as to be moving for more than six weeks, took place. The greatest horizontal sliding which took place in one day amounted to two feet, the total being twenty-one feet and the sinking being nine feet. There were no swamps, no heavy rains just previous, and no steep hill-side. It appeared not to be in perfect equilibrium, and shifting position therefore, slowly and noiselessly, but steadily, quite unlike an ordinary land-slide which takes place so suddenly and as suddenly ceases.

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BIRD'S EYE VIEW OF NAGASAKI

NAGASAKI

NAGASAKI, an ancient city of Japan was the first port open to foreign commerce, from which it drew its life and grew to large importance as a trading port, from a group of small fishing villages, which once occupied the valley then known as Fukae-no-ura, and called Nagasaki in honor of Nagasaki Kotaro, to whom the district was granted by Yoritomo, in the twelfth century, upon condition of military service.

It is situated in the province of Hizen, on a western peninsular of the island of Kyushu, upon a small bay; and, surrounded on three sides by steep hills, lies in a narrow valley not exceeding six square miles in extent. Its harbor is deep and well sheltered, the water being calm even during violent storms, affording anchorage for ships of the greatest tonnage and has proved a haven to many a storm driven vessel.

The island of Kyushu is famous for the expeditions of Jinmu Tenno, the Empress Jingo Kogo, and Hideshige. And this

quaint old city, snugly tucked away in its nest of hills, has been the scene of much that is gruesome and dark, as well as being the gateway for the entrance of foreign civilization; for here came the first Europeans, introducing the strange combination of Christianity and fire-arms, before unknown in the Far East, and following upon their success in propagating the religion of Christ, were the cruel persecutions, and finally the crucifixion of many believers, both the leaders and their adherents.

It was in the first year of Genki (1570) that a Portuguese merchant vessel was driven into Nagasaki harbor by a storm, and remained for some time, the Portuguese trading with the natives and being so well pleased as to return yearly, the place becoming a regular port of call for their ships; and other Europeans, notably the Spaniards and Dutch, established trade with the Japanese at this port, and a foreign settlement grew up in the city.

In the fifth year of Tensho (1576),



VIEW OF NAGASAKI

NAGASAKI

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It was in the first year of Chûnka (1595) that a Portuguese merchant vessel was driven into Nagasaki harbor by a storm, and remained for some time there, before being sent back to its home port, and being so well placed as to return yearly; the place becoming a regular port of call for their ships; and other Europeans, notably the Spaniards and Dutch, established trade with the Japanese at this port, and a foreign settlement was founded in the year 1600.

NAGASAKI, an ancient city of Japan, was the first port open to foreign commerce from which it drew its life, and grew to large importance as a trading port, from a group of small fishing villages, which once occupied the valley. Then a town as picturesque and called Nagasaki in honor of Nagasaki Kôtarô, whom the district was granted by Tokugawa, in the twelfth century, upon condition of military service.

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the Jesuits, who began trade with Spain and Portugal, was prohibited, and the Jesuits most completely barred; the Dutch being allowed to continue, but under very limiting conditions. In the eleventh year of Kan'ei (1624), the government reported to the emperor that the right to remove to an island within the empire was granted for them, and called Nagasaki. Kan'ei (1624) was the year when the Dutch were introduced to Japan. They later to Nagasaki, and in 1639, a foreign ship was allowed to land in Japan. The surrounding country was then a barren land, and upon this island ground now stand the new town in the shape of the International Club, the Japanese Hotel, and the Light House.

Religious persecutions were so severe only continued in the last century. In 1637, the Japanese Christians were driven to a vast and empty place, standard of rebellion at Shimabara, a place some forty miles distant from Nagasaki. But the rebellion was soon quelled, and more severe orders were issued by the Shogun's Government, and the country closed entirely to all foreign commerce, with the exception of China; the Portuguese were expelled and strictly forbidden to re-enter the country again.

Nagasaki's commercial prosperity suffered greatly, and a petition from the citizens begging to have the Dutch settlers sent at Hiroshima transferred to Nagasaki, and trade with them renewed was presented to the Government in 1641. In 1641, this limiting foreign commerce to China and Holland, with Nagasaki the only port open to these. The principal articles of import at that time were tea, silk, hides, refined sugar, medicine, cinnamon, indigo, and leather, and perfume; these were exported to the Dutch, who were divided among the Jesuits, who began trade with Spain and Portugal, was prohibited, and the Jesuits most completely barred; the Dutch being allowed to continue, but under very limiting conditions. In the eleventh year of Kan'ei (1624), the government reported to the emperor that the right to remove to an island within the empire was granted for them, and called Nagasaki. Kan'ei (1624) was the year when the Dutch were introduced to Japan. They later to Nagasaki, and in 1639, a foreign ship was allowed to land in Japan. The surrounding country was then a barren land, and upon this island ground now stand the new town in the shape of the International Club, the Japanese Hotel, and the Light House.

A Jesuit missionary, an enemy of the Governor General of Manila, and several Japanese fathers at different times during 1590-4, sought audience with Kan'ei, asking permission to continue religious teaching and the privilege of commerce. He rather reluctantly granted the latter, but strictly forbade the former, and in 1597, the first year of Kan'ei's reign, measures to prevent it, saying twenty-five Christians, both native and foreign, including thirteen baptized Japanese missionaries and five Franciscan priests, whom he had crucified at Nagasaki.

On the other hand, Kan'ei's foreign trade flourish gradually increasing until in the eighteenth year of Kan'ei (1613) as many as one hundred twenty foreign vessels entered her harbor. But in the second year of Genroku (1619), a second and more severe interdiction against the propagation of Christianity was issued by the Government, and Portugal, Spain, Holland and Great Britain were restricted to Nagasaki and Hiroshima only, all other ports being closed to foreign commerce. The Dutch, desiring to monopolize the Japanese trade, sent warnings to the Shogun of a conspiracy among the Jesuits, who began trade with Spain and Portugal, was prohibited, and the Jesuits most completely barred; the Dutch being allowed to continue, but under very limiting conditions. In the eleventh year of Kan'ei (1624), the government reported to the emperor that the right to remove to an island within the empire was granted for them, and called Nagasaki. Kan'ei (1624) was the year when the Dutch were introduced to Japan. They later to Nagasaki, and in 1639, a foreign ship was allowed to land in Japan. The surrounding country was then a barren land, and upon this island ground now stand the new town in the shape of the International Club, the Japanese Hotel, and the Light House.

Religious persecutions were so severe only continued in the last century. In 1637, the Japanese Christians were driven to a vast and empty place, standard of rebellion at Shimabara, a place some forty miles distant from Nagasaki. But the rebellion was soon quelled, and more severe orders were issued by the Shogun's Government, and the country closed entirely to all foreign commerce, with the exception of China; the Portuguese were expelled and strictly forbidden to re-enter the country again.

Nagasaki Jingoemon, feudal lord of the district at that time, secured a loan of military funds from the Portuguese residents, and being unable to repay it within the prescribed time, was obliged to yield to the claim of the Portuguese, and grant them permission to deliver the district of Nagasaki to the Jesuits to use it as their own property, and the Catholic missionaries were then able to build churches and work without restraint. Troubles arose between them and the administration of the city, who petitioned the Shogun, Toyotomi Hideyoshi, in the eleventh year of Tensho (1582), against the Portuguese, and he issued an order forbidding Christianity and restored the land to the native owners.

A Jesuit missionary, an envoy of the Governor General of Manila, and several Franciscan fathers at different times during 1590-4, sought audience with Hideyoshi, asking permission to continue religious teaching and the privilege of commerce. He rather reluctantly granted the latter; but strictly forbade the former, and in 1597, the first year of Keicho, took bloody measures to prevent it, seizing twenty-five Christians, both native and foreign, including thirteen baptized Japanese missionaries and five Franciscan friars, whom he had crucified at Nagasaki.

On the other hand, Nagasaki's foreign trade flourished, gradually increasing until in the eighteenth year of Keicho (1613) as many as one hundred twenty foreign vessels entered her harbor. But in the second year of Genwa (1616), a second and more severe interdict against the propagation of Christianity was issued by the Government, and Portugal, Spain, Holland and Great Britain were restricted to Nagasaki and Hirado only, all other ports being closed to foreign commerce. The Dutch, desiring to monopolize the Japanese trade, sent warnings to the Shogun of a conspiracy against the Government among

the Jesuits, whereupon trade with Spain and Portugal was prohibited, and the Jesuits most cruelly persecuted, the Dutch being allowed to continue, but under very humiliating conditions. In the eleventh year of Kwanyei (1634), the government required all foreign residents of the city to remove to an island section especially provided for them, and called Namban Kwan (abode of southern barbarians), which name was afterwards changed to Oranda Kwan (Dutch Quarters), when the Dutch were under enforced residence there, later to Deshima, and was the first foreign settlement in Japan. Latterly all the surrounding portion has been reclaimed, and upon this historic ground now stand the new modern buildings of the International Club, the Telephone Exchange and the Eighteenth Bank.

Religious persecutions were so vigorously continued that in the fourteenth year of Kwanyei (1637), the Japanese Christians were driven to revolt, and set up a standard of rebellion at Shimabara, a place some forty miles distant from Nagasaki. But the rebellion was soon quelled, still more severe orders were issued by the Shogun's Government, and the country closed entirely to all foreign commerce with the exception of China; the Portuguese were expelled and strictly forbidden to re-enter the country again.

Nagasaki's commercial prosperity suffered greatly, and a petition from the citizens asking to have the Dutch settlement at Hirado transferred to Nagasaki, and trade with them renewed, was presented to the Government and granted in 1641, thus limiting foreign commerce to China and Holland, with Nagasaki the only port open to these. The principal articles of import at that time were textile fabrics, refined sugar, medicine, cinnabar, hides and leather, and perfume trees; those exported were copper, *beche de mer*, dried *urushi*, shark's fins, *kambu*, ginseng,

porcelain, earthen and lacquer wares.

The outside world, however, was not content to allow Japan her chosen state of of seclusion, and in 1804, a Russian man-of-war, with Admiral Lesanotte, came to Nagasaki, and in 1808 an English gun boat entered her harbor for the purpose of capturing Dutch merchant vessels, England then being at war with Holland. The English commander demanded a supply of provisions and other necessities, securing them by display of force. Subsequently men-of-war and merchant vessels from European countries made frequent visits to various parts of Japan, demanding the conclusion of commercial treaties, to which a deaf ear was turned until the arrival of Admiral Perry from the United States of America, who resorted to armed demonstration, forcing the Government, which was quite powerless to cope with such measures, to quit her policy of seclusion and open up the country; Yokohama for the first time, and Nagasaki was reopened.

While this meant everything for Japan, Nagasaki lost her monopoly of foreign trade, and her importance gradually declined; but Christian persecution was at an end, and the various sects were allowed to pursue their teachings undisturbed, civilization thus progressing, and with the establishment of a new Customs House in Nagasaki, in 1873, her commercial prosperity slowly advanced, though she has not been able to keep pace with the enormous expansion of trade in other ports during the last decades. At the time of the Sino-Japanese war, the Boxer troubles, and finally the Russo-Japanese war, the trade returns of the port showed extraordinary increase, which was, however, attributable to the unique circumstances brought about by the war, and could not be regarded as normal. According to the latest census (1908), the population of Nagasaki was 173,000, among which were one hundred English residents,

seventy-nine Americans, twenty-eight Germans, sixty-five French, sixty-nine Russians, and eight hundred fifty-three Chinese.

The great industrial concern of Nagasaki is the Mitsubishi Ship-building Yard; and the most important coal mines in Japan are situated only a few miles distant, making it a coaling station for the various lines of steamers entering the harbor, and the work being done by women who accomplish it with marvellous rapidity, passing round, flat baskets from one to another as they stand on long ladders, is a sight worth seeing. The docks of the Mitsubishi Company are able to accommodate the largest steamers of the present day. Over three thousand hands are employed there, and during the late war, the number rose to eight thousand. The steamers, Tenyo Maru and Chiyo Maru, employed in the American lines, are the latest productions of this ship-building yard.

Domestic industries on a small scale are more or less developed, the craftsmen being especially skilled. The tortoise shell ware of Nagasaki is a noted manufacture, material being imported from Shanghai, Hongkong and Saigon, and made into cigarette and cigar cases, toilet boxes, combs, hair pins, and models of war ships, chiefly sold to foreign tourists. Embroidery is another art-craft in which the artisans of Nagasaki are clever. Lacquer ware, umbrellas and fans are also made here. This port now controls only a little over two per cent of Japan's total foreign trade, the principal exports at present being dried *surume* (shell fish), dried lobster, *beche de mer*, shark's fins, *awabi* shells, rice, dried mushrooms, sweet potatoes, tea, coal, charcoal, vegetable wax, paper, porcelain and earthenware. The imports are rice, beans, cereals, flour, sugar, ginned cotton, manure, petroleum, iron, steel, hardware and ship materials.

Although Nagasaki is no longer a commercial nor industrial centre, she still holds

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THE CIVIL SERVANT

BY A. A. STURGE

A picture whose undying fame
 By Nature's name and dearest;
 Enrolled in a golden frame,
 And as this lovely picture lies
 Tath higher than the one below,
 Image after image reflects the
 The graceful hills beyond the shore,
 Fingers pictures ever new,
 To bid a parting without rest,
 A lighting of picture given a bid
 Of water like the person's dress;
 In a procession past our eyes,
 And a huge array the picture waits
 And their hosts of labor also
 Is numbered. The living earth

No bird nor fish nor can will describe
 The beauty of the Island & all
 Where lovely life on every side
 Abides in great diversity.
 Some having sides so steep that not
 A living thing can keep its hold;
 While others terrace to the sea
 Are covered o'er with bloom of gold.
 Of yellow rape, which in the spring
 Is like a field of waving burn
 In early April. It yields the oil
 That gives the tangle its perfume.
 At times the spore is in the air
 All others fly are those at hand;
 But ever, hither shaded bay

her rank as a pleasure resort, as the city abounds in places of historical interest, and her climate is conceded to be the most delightful in all Japan, there being no extremes of temperature, and no sudden changes. The narrow and hilly streets which deny the conveniences of electric cars and automobiles, afford many a quaint nook and corner not to be seen elsewhere. The city is connected by railway with all other parts of Japan, and electric lights and telephones are in use, and modern hotels for the accommodation of foreign guests are of some half dozen in number. There are various schools, a medical college, hospitals and Christian churches; but most of the inhabitants are Buddhists or Shintoists, consequently there are many temples and Shinto shrines, but in a village called Urugami, in the neighborhood of Nagasaki, the whole population is Roman Catholic.

The natural beauty of the surrounding scenery is much to be admired, and a splendid panorama is presented from the

summit of Suwa, in which a most picturesque view is to be had of the harbor, in whose calm, clear waters, the many hills are reflected as in a mirror, and Takashima and Hashima islands dimly outlined in the hazy distance.

There are many charming walks and jinrikisha rides to be taken from Nagasaki, that to the port of Moji, some seven and a half miles distant, being very delightful, abounding in fine scenes. One of the most beautiful of these is the great expanse of sea in which appears the peninsular of Shimabara with its smoke-emitting cone of Onsendake. Inasa and Michino parks, the water sources of Honkanchi and Nishiya-ma, Takino Kwannon of Yagami (Buddhist temple about seven miles distant), and the view from the summit of Mt. Himi, are sights which can never be forgotten. All tourists and visitors to Nagasaki regret that it lies within a zone where both sketching and photography are strictly prohibited, it being a position of coast defense.

THE INLAND SEA

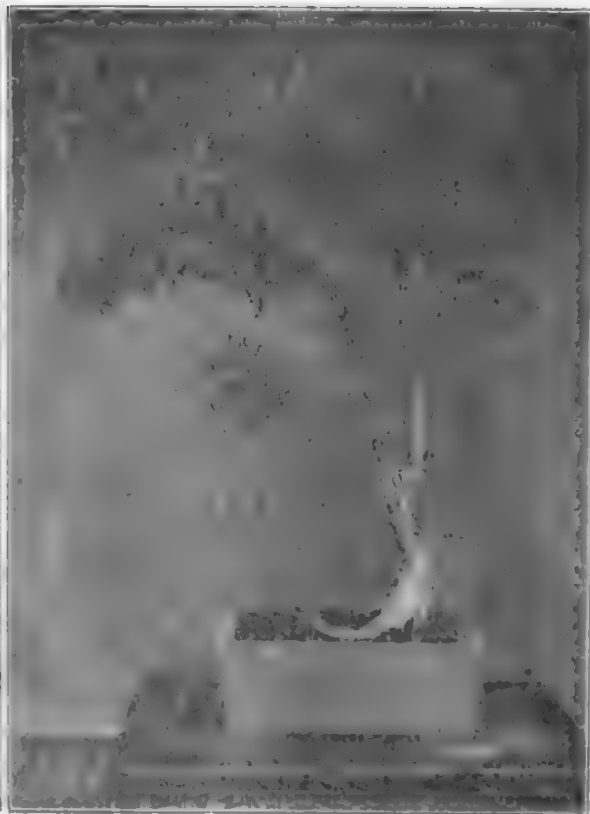
BY E. A. STURGE

No brush nor pen can well describe
The beauty of the Inland Sea,
Where lovely isles on every side
Arise in great diversity.
Some having sides so steep that not
A living thing can keep its hold;
While others terraced to the top
Are covered o'er with cloth of gold
Of yellow rape, which, in this soil
Is like a field of mustard bright
In early spring. It yields the oil
That gives the temple holy light.
At times the shores seem far away,
At others they are close at hand;
But every little shaded bay
And every bit of sunlit strand

Is animated. Fishing craft
And other boats of larger size
And strange design the breezes waft
In a procession past our eyes,
O'er water like the peacock's breast,
A mingling of bright green and blue,
Which, ever changing without rest,
Produces pictures ever new.
The graceful hills beyond the shore,
Range after range majestic rise,
Each higher than the one before.
And so this lovely picture lies
Enclosed in a gigantic frame,
By Nature made and beautified;
A picture whose undying fame
Through all the ages will abide,
In the Spirit of Japan



PLUMS



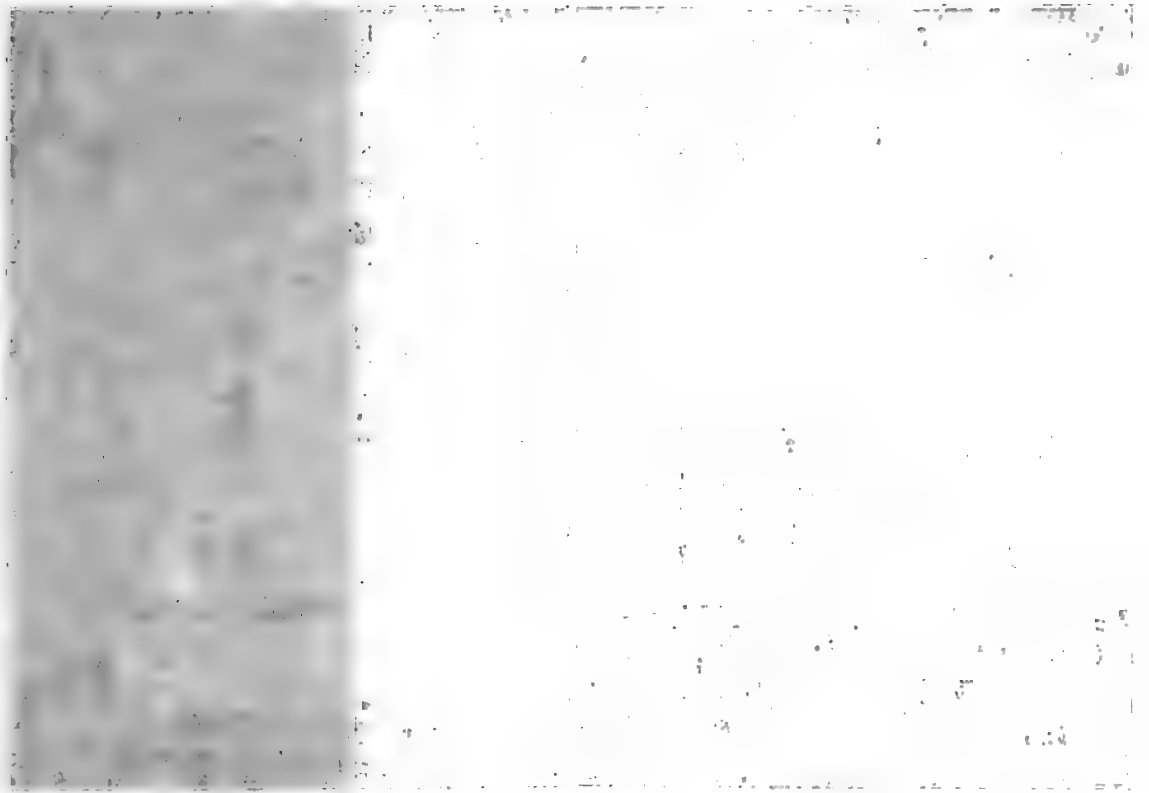
CHAMÆCYPARIS OBTUSA

DWARFED TREES

PERHAPS one of the first impressions received by foreign visitors to Japan is of the diminutive size of things Japanese, at which surprise is often manifested, but upon considering conditions that have existed for centuries, continuing more and more accentuated, it is easily understood and appreciated. The limitations of the land itself necessitate the utilization of every available part for cultivation for the maintenance of her millions, and even in towns and villages, the houses are grouped together and seemingly confined to small dimensions for the purpose of yielding the space they might occupy to the ploughshare; while the crowded condition in the cities prevents either very roomy apartments or extensive grounds to the hoards of shopkeepers having their homes above, or in some cases even a part of their shops, without space for a garden of any consequence, sometimes none at all, and how

grateful to them must be the dwarfed tree or plant, for which great affection is felt, the Japanese as a people being lovers, sometimes almost worshipers, of nature.

The influence of the agricultural vocation of the great majority manifests itself strongly, even in the most densely populated parts of the large cities, and the poorest and meanest habitation, without space enough, it seems, for even the small building, will often have a portion of that, if only six square feet, devoted to a tiny garden, where things are necessarily in miniature, and here perhaps the dwarfed trees and plants are more appreciated than in the spacious and lovely gardens of the rich, where they are chosen as unique, and for their artistic charm, and not from a necessity to conform to cramped quarters as in the crowded sections where they afford the only bit of green of any sort and are a great pleasure and relief from



CHAMAETIPARIS OBOTUSA

PLUMS

DWARFED TREES

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! DICKINSON'S one of the first impressions received by foreign visitors to Japan is of the diminutive size of things Japanese, at which surprise is often manifested, but upon considering conditions that have ex- isted for centuries, continuing more and more accentuated, it is easily understood and appreciated. The limitations of the land itself necessitate the utilization of every available part for cultivation for the maintenance of her millions, and even in towns and villages, the houses are grouped together and seemingly confined to small dimensions for the purpose of utilizing the space they might occupy to the plough- share; while the crowded condition in the cities prevents either very roomy apart- ments or extensive grounds to the holders of shopkeepers having their houses above, or in some cases even a part of their shops, without space for a garden. The same con- dition, some- times, is found in the URBANA-CHAMPAIGN



JAPANESE CAMELLIA



JAPANESE PINE

countries, and in every university's garden quantities of them are kept, some having attained the age of at least three score and ten.

The use of flower pots was introduced from China only in the eighteenth century, of the Kyocho period (1716-36), but rapidly became popular among the taste-loving Japanese, who at once realized the value of their small trees and plants for indoor decoration and not only the cultivation of these was largely increased, but the making of pots and flat dishes for plants added to the importance of the potter's industry.

Evergreen plants and shrubs are preferred by the Japanese above flowering varieties from the fact that the latter are short-lived and perhaps too delicate to thrive well with ordinary care; and also that Japanese taste does not accord any place to brilliant hues in interior color schemes, and even the note of a gay flower is in disfavor, the peach blossom for instance, being termed *yandiy*. They prefer the somber tones of the pine, and this is one of the most admired among the dwarfs, being prized for its long life and pliable branches, so easily trained into the odd shapes and hollows which are so much

valued in the studio. // Here there is not even the cherished lotus of earth upon which to implant some tree or shrub, propped upon the slanting roof of the *kyozukue* or porch-way belonging to every Japanese house, shop and dwelling alike, may be seen a few plants and invariably a dwarfed tree, usually in round or oblong shallow dishes ranging in size from four or five to eighteen inches in length, and only two or three inches deep, made of hard wood, forming huge saucers of green, soft gray and lavender being favored; may be sometimes a tall, sharply sloped, *midori-agi* pot, generally of a brown in color, or a *hazegaki* (three-foot) of jardiniere in blue and white, in any of peculiar character.

In the *kyozukue* (that part of a Japanese reception or drawing room intended for some decorative effect, a painting or flower arrangement), the dwarfed tree finds a corner in which it appears to exult at its native place, and for which it is especially chosen.

The necessity for smallness has produced the corner of the new thriving industry of cultivating dwarfed trees, which is now a specialty of the Japanese, and which is now being introduced into the West.



PINE, GRASS



BAMBOO

the outlook in the street.

Where there is not even the cherished few feet of earth upon which to implant some tree or shrub, propped upon the slanting roof of the *engawa* or porch-way belonging to every Japanese house, shop and dwelling alike, may be seen a few plants and invariably a dwarfed tree, usually in round or oblong shallow dishes ranging in size from four or five to eighteen inches in length, and only two or three inches deep, made of glazed ware of varying hues, sage green, soft grey and lavender being favorites; may be sometimes a tall, sharply sloping, wide-flanged pot, generally dark brown in color, or a hexagonal, three-footed *jardinere* in blue and white, always of peculiar charm.

In the *tokonoma* (that part of a Japanese reception or drawing-room intended for some decorative effect, a painting or flower arrangement), the dwarfed tree finds a corner in which it appears to excellent advantage, and for which it is frequently chosen.

The necessity for smallness has probably been the mother of the now thriving industry of cultivating dwarfed trees, which has already a trade with foreign

countries, and in every nurseryman's garden quantities of them are kept, some having attained the age of at least three score and ten.

The use of flower pots was introduced from China only in the eighteenth century, or the Kyoho period (1716-36), but rapidly became popular among the nature-loving Japanese, who at once realized the value of their small trees and plants for house decoration and not only the cultivation of these was largely increased, but the making of pots and flat dishes for plants added to the importance of the potter's industry.

Evergreen plants and shrubs are preferred by the Japanese above flowering varieties, from the fact that the latter are short lived and perhaps too delicate to thrive well with ordinary care; and also that Japanese taste does not accord any place to brilliant hues in interior color schemes, and even the note of a gay flower is in disfavor, the peach blossom for instance, being termed gaudy. They prefer the sombre tones of the pine, and this is one of the most admired among the dwarfs, being prized for its long life and pliable branches, so easily trained into the odd shapes so much desired.



WILLOW

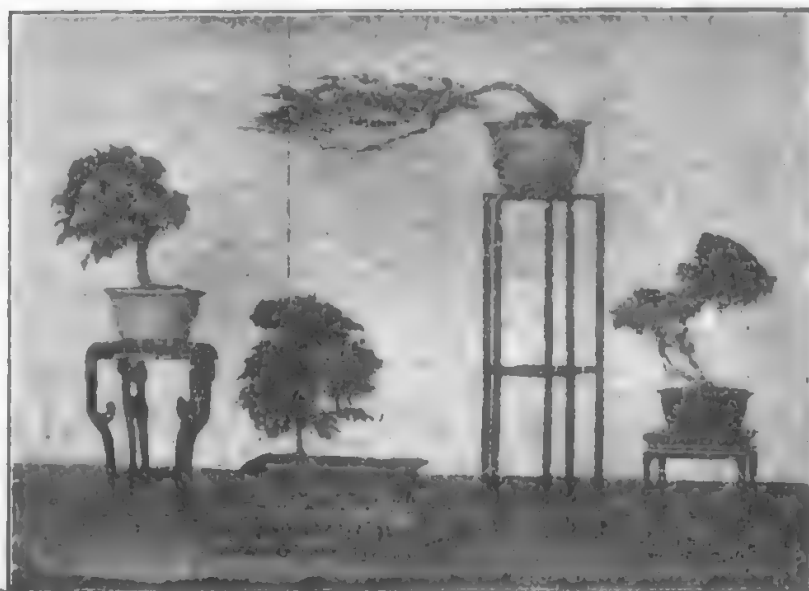


BANANA

Among horticulturists there are many expert in the cultivation of dwarfed trees, and such as pines and maples are started from the seed and planted on an extensive scale. At an early stage they are transplanted to pots and sold to the *uyekiya*, or gardener, who devotes much time and skill in training them into various forms by means of clipping, wiring, and binding with bamboo. If it is desired to allow the plants to attain a somewhat larger size, the process of grafting is practised, or they are returned to the earth soil, and later, again potted, the potting and binding being the dwarfing agents, as there is insufficient nourishment in the limited amount of mold in the pot to encourage growth.

There are two general classes of forms; one being the natural, in which the exact character of the full-sized tree is preserved, root, trunk, and branch, the height not exceeding two or three feet, sometimes being much under that

and the other being conventional or fantastic, such as distinctly and evenly separated tufts or bunches, umbrellas, fans, boats, and even dragons, these being trained over bamboo frames of such shapes. Belonging to the latter class there are also imitations of the growth of other trees, such as training the plum branches into the drooping semblance of a willow, or a pine like a banyan; then there are effects similar to famous flower arrangements. The drooping plum is a great favorite, but generally speaking the natural style is best liked by those with educated



MAPLE,

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN



A. Willow



B. Willow

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A good horticulturist there are many expert in the cultivation of dwarfed trees, and such as pines and maples are started from the seed and planted on an extensive scale. At an early stage they are transplanted to pots and sold to the growers or gardeners who devote much time and skill in training them into various forms by means of clipping, wiring, and binding with bamboo. It is desired to allow the plants to retain a somewhat larger size, the process of grafting is practiced, or they are removed to the earth soil and later again potted, the potting and binding being the dwarfing agents as there is in-



sufficient nourishment in the limited amount of soil in the pot to encourage growth.

There are two general classes of forms; one being the natural, in which the external character of the dwarfed tree is preserved; root, trunk, and branch, the height not exceeding two or

three feet, sometimes



SHEDDING LEAFED TREES NEAR A TEMPLE AT NIGHT



GRASSY OF DRYED TREES



SELLING DWARFED TREES NEAR A TEMPLE AT NIGHT



GARDEN OF DWARFED TREES

taste, the "boat" and "dragon" being too artificial to have artistic value.

On the festival days of the various temples and shrines, vendors of all kinds ply their trade among the crowds, and the *nyekiya* are familiar to all, their plants and tiny trees always attracting many customers, who carry away with them in a fascinating pot or dish, perhaps a flower, but more likely a dwarfed tree or plant, from the price of five or ten to fifty cents or a dollar. They may, of course, always be found at the nurseries, but the man in the street is not often passed by without a purchase.

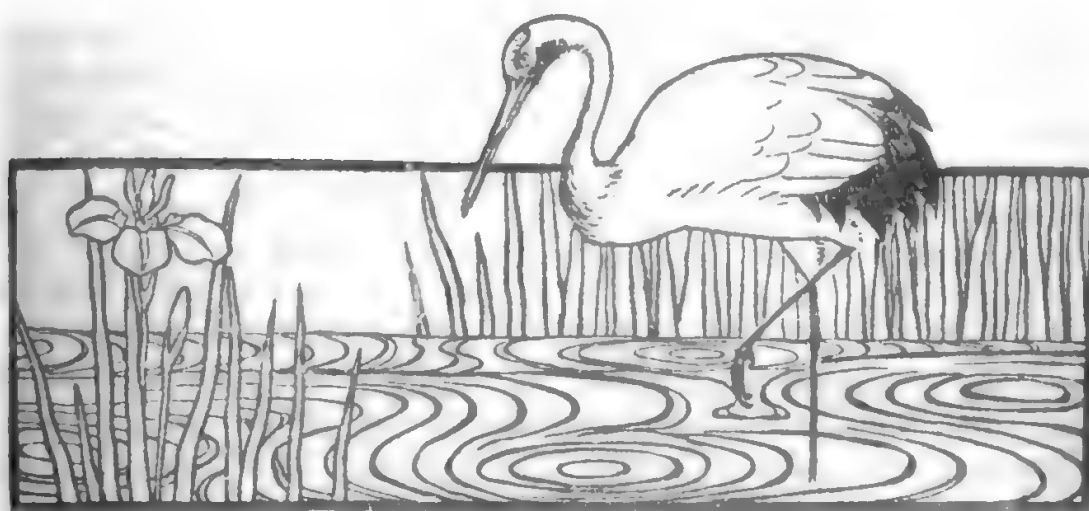
Plants and shrubs such as the banana and caladium, cape jasmine, pomegranate, and *Bitrus sarkodactilis*, or Buddha's fingers, are dwarfed, the last two being exceptional in that they bear fruit, and for this reason are highly appreciated.

The kinds of trees mostly used for dwarfing are varieties of the pine, maples,

the plum, a species of dwarf oak, which grows in the mountains of Japan, and the catalpa, the latter two being very rare and expensive, seldom seen anywhere but in the collections belonging to wealthy enthusiasts in this line, of which, however there are no few, collecting dwarf plants being a fashionable hobby among the élite, some of whom prefer to train their own rather than purchase, and they go to much trouble to obtain the rarest specimens, cultivating them for years, or even a life-time.

Exhibitions of these fine collections are held from time to time, experts being engaged to act as judges, the chief merits being in the artistic features and the rarity of the plant, and in such instances values have been estimated from two or three hundred to several thousand *yen*.

Among distinguished personages who take great interest in dwarfed trees are Count Okuma, Viscount Miyoji Ito, Member of Privy Council, and Baron Iwasaki.





MOAT, STAR-YAMING BRIDGE

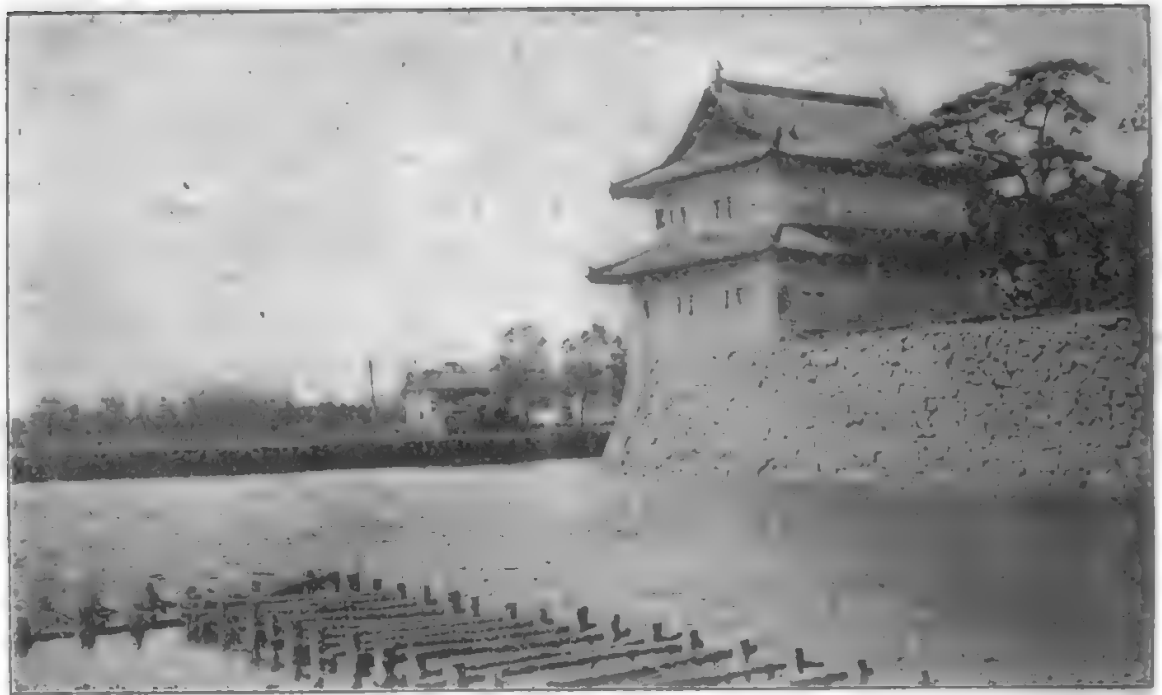
YEDO CASTLE MOATS

1603, the hill of Kanda, west of the castle, was leveled, and the excavations in 1842 for the restoration of this land. The delay of the rain was required to supply the laborers for the work, and at the same time water-ways, to afford facilities for transportation, and stone walls were constructed, so that at one time more than three thousand vessels laden with stone were assembled in the Bay of Yedo (Tokyo). The present inner (Kanda-Matsumoto) was thus reconstructed, and with the singular power of the Tokugawa Shoguns, the outer moat was undertaken and completed during the years of Kōwa (1606),—a year, coinciding with the work of Sekigahara, Kōchinchi and Ikkōchi.

The average breadth of the moat is about one hundred fifty feet, and its depth about four feet, at some places greater. The banks have a rise of from twenty to fifty feet with slopes any where from thirty-five to one hundred feet. The

ALONG the most interesting and picturesque features of present day Tokyo, are the castle moats, the construction of which dates back to 1457 (by the Japanese calendar the first year of Ōwami), planned by Ōta Dokan, a famous warrior and poet.

The castle premises of that period were approximately the same as those of the present Imperial Palace, and the castle surrounded by a stone wall and moat. To the south lay the valleys of Hibiya and Sakurada, names which have been retained, and now designate those parts of the city which expanded to take them. Further southeast, parts of Edo now known as Tōshi, Hachibōshi and Hamanaka were then but an expanse of water, filled with masses of reed and rush (koyu) and the sea washed the very walls of the castle. When the founder of the Tokugawa Shogunate, Iyeyasu, established his military government in Edo in 1603, the city government was transferred to URBANA-CHAMPAIGN



MOAT, NEAR YAVESU BRIDGE

YEDO CASTLE MOATS

AMONG the most interesting and picturesque features of present day Tokyo, are the castle moats, the construction of which dates back to 1457 (by the Japanese calendar the first year of *Choroku*), planned by Ota Dokan, a famous warrior and poet.

The castle premises of that period were approximately the same as those of the present Imperial Palace, and the castle surrounded by a stone wall and moat. To the south lay the villages of Hibiya and Sakurada, names which have been retained, and now designate those parts of the city which expanded to include them. Further southeast, parts of Tokyo now known as Tsukiji, Hatchobori and Hamacho were then but an expanse of water, filled with masses of reed and bush clover (*hagi*), and the sea washed the very walls of the castle.

When the founder of the Tokugawa Shogunate, Ieyasu, established his military government and capital at Yedo in

1603, the hill of Kanda, west of the castle, was leveled, and the excavations utilized for the reclamation of this land. The *daimyo* of the realm were required to supply the laborers for the work, and at the same time water-ways, to afford facilities for transportation, and stone walls were constructed, so that at one time more than three thousand vessels laden with stone were assembled in the Bay of Yedo (Tokyo). The present inner Castle Moat was thus accomplished, and with the increasing power of the Tokugawa Shogunate, the outer moat was undertaken and completed during the years of Kwanyei, 1624—1644, embracing the wards of Sakurada, Kojimachi and Iidamachi.

The average breadth of the moat is about one hundred fifty feet, and its depth about four feet, at some places greater. The banks have a rise of from twenty to fifty feet, with slopes any where from thirty-five to two hundred feet. The



MOAT NEAR DEPARTMENT OF JUSTICE

moat walls are from twenty to fifty feet high. The Tokugawa Shogunate regarded such particulars as state secrets, and those found prying into or in any way scrutinizing them were severely punished. When Yuino Shosetsu and Marubashi Chuya conspired to overthrow the Government, Chuya is said to have attempted to ascertain the depth of the moat by throwing stones into the water and listening to the sound, and the height

of the walls by using his pipe as a kind of surveying instrument, but was detected by one of the Shogun's ministers. In those days mere mention of such a thing as investigating castle moats was considered a crime.

Wadagura gate was, in ancient days quite near the sea-shore, and upon slanting ground, from which the name seems to have been derived. Saiwai bridge was formerly called *Onari bashi*, owing to the fact





MOAT NEAR DEPARTMENT OF JUSTICE

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Wadsworth's gate was, in ancient days, built near the sea-shore, and upon standing on the ground from which the name seems to have been derived. Sawai bridge was formerly called Onari bridge, owing to the fact that it was built by a man named Onari.

The castle proper, in the period were built, so that on the moat was built a wall with a gate and the moat was built on the moat.





MOAT AT TAYAMU GATE

Gofukubashi takes its name from the neighborhood in which it is located, it being one assigned to officials engaged in the dry goods business (Gofukuya); likewise Sukiyabashi, situated in the locality formerly occupied by retainers below the rank of samurai or lower, those performing the tea ceremony at Court service. Near this, large pleasure grounds were once maintained, where the Shogun occasionally indulged in hawk hunting.

that the Shogun crossed it upon visiting the ancestral temples of Keioji, in Shiba. Kanda bridge was once the northern thoroughfare leading to the castle, and Tokura bridge once known as Asakusa bridge, at that time spanning the small river flowing by the castle and on into the sea, which was converted into a large canal, over which Nihonbashi and Edo-bashi now accommodate the traffic of great Tokyo.

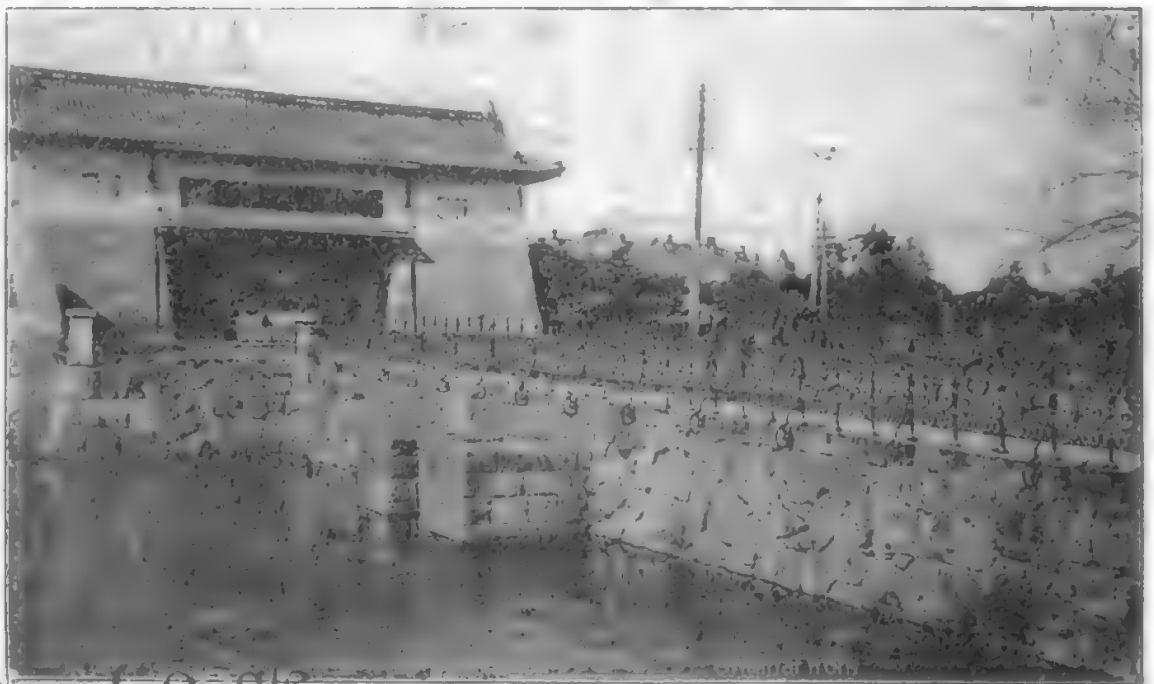




MOAT AT TAYASU GATE

that the Shogun crossed it upon visiting the ancestral temples of Zojoji, in Shiba. Kanda bridge was once the northern thoroughfare leading to the castle, and Tokuo bridge once known as Asakusa bridge, at that time spanning the small river flowing by the castle and on into the sea, which was converted into a large canal, over which Nihonbashi and Edo-bashi now accommodate the traffic of greater Tokyo.

Gofukubashi takes its name from the neighborhood in which it is located, it being one assigned to officials engaged in the dry goods business (*gofukuya*); likewise Sukiwabashi, situated in the locality formerly occupied by retainers below the rank of *samurai* or *oskey*, those performing the tea ceremony at Court service. Near this, large pleasure grounds were once maintained, where the Shogun occasionally indulged in hawk hunting.



POPULAR JAPANESE SUPERSTITIONS

AMONG other evidences of the ancient religion and the early Chinese influences that remain to-day, are the many superstitions which sway the mind of the lower uneducated classes, and to a great extent still have their effect upon the public in general. The most prominent of these are concerning animals; but birds, insects and inanimate nature, as well as the acts of people, conditions of weather, days of the year, signs in the heavens, etc., all have certain meanings attached to particular circumstances, of which the following are some of the most common.

The fox is certainly the most influential and greatly feared of all the animals to which supernatural power is assigned by the mass of Japanese, and shrines called *Inari Jinsha*, in which the fox is enshrined as a deity, are numberless, and to be seen in all parts of the Empire. It is held that the animal was not originally looked upon as a god, and is not now, except by the ignorant; but the name of the deity written in Chinese characters signifies fox, from which it came to be generally accepted that the god was really a fox, and that the animals with which they were familiar were the messengers or representatives of the real deity, and their images in wood or stone are to be found guarding the *Inari* shrines. Its natural cunning is greatly enlarged upon, and it is believed to be capable of seriously misleading and deceiving human beings; which fact, of course, brings many to pray to and placate the fox-god. Many stories and testimonies from those experiencing difficulties and inconvenience through designs of the fox, are prevalent and accredited.

The badger, or *tanuki*, perhaps comes

next in the superstitious mind as to its power to annoy people, though not being so smart and sharp as the fox, is less feared; its particular habit is a transformation into a Buddhist priest, in which disguise it is guilty of various deceptions and impositions upon them. It is usually represented standing upon its hind legs, and of large proportions, and its images are often seen in shops and homes.

During the period of the Tokugawa Shogunate, many weird stories of cats and their being transformed into human beings were popularly believed, and even now have no little hold upon the many. Long tailed cats, especially, were looked upon with disfavor and few were brave enough to make of such a domestic pet. It was thought that when the long tailed cat grew old, the tail divided in two, and that they were then able to understand language and to assume human form. The aristocratic families of Arima and Nabeshima of that time were the source of some strange rumors in connection with these cats, and narratives of the same are still related with all seriousness by the credulous.

The crying of weasels is regarded as an evil omen, and it is said that some unhappy event is foreboded if this little animal crosses one's path. The baying of a dog likewise augurs calamity, and many such insignificant happenings send a shudder over the believer in these old superstitions, and prayers are upon his lips to his favorite deity for protection, and extra incense is burned, or an additional straw rope and paper emblems, *gohei*, are put up to disperse the evil spirits or prevent them from entering the house. The existence

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 strange notions in connection with these
 cats, and narratives of the same are still
 related with all seriousness by the
 people of the present day.

Following are some of the most common particular circumstances, of which the all most common meanings attached to it are of the positive, intensive, and superlative kind, and which are used in the following conditions of a sentence:

The fox is certainly the most influential animal greatly feared of all the animals to us; a supernatural power is assigned by the mass of Japanese and Chinese called *Kitsune*, a word in which the fox is combined as a deity, are numbered and to be seen in all parts of the Empire. It is held that the animal was not originally looked upon as a god, and is not now, except by the ignorant; but the name of the deity written in Chinese character signifies fox, from which it came to be generally accepted that the god was really a fox, and that the animals with which they were identified were the messengers or representatives of the real deity, and their messages in words or signs to be found everywhere in our literature. The nature of many a great deity has been identified with foxes, and the result of research into the history of deifying human beings, which has of course things may be said to have produced the legend. Many stories are told of those who respect a very different view of the fox.

Original from

[illegible]

The mulberry tree is said to protect lightning stroke to one under its shelter during a storm, and to be efficacious in that respect generally, so that it is often planted near the house as protection from lightning. It is also thought to diminish the force of the wind, and to prevent rain from falling upon a person from sitting under its shade.

substance, thus warning the person
if coming in contact with a poisonous
poison, as it is said to cause a green discoloration, and also acts as a preventive from
any disease the fox may have against
the disease, supposedly shields one from
plagues, or the triangular shaped front of
To have in one's possession a fox.

The chrysanthemum flower taken with
 take diversely climatic or character of any
 kind, and also prolongs life. The root of
 the plant is considered good for diseases
 of the eye, and to purify the circulation
 will produce longevity. Other plants
 are used for charms.

The number four is a taboo in Japanese countries is in much disorder in Japan, owing to the fact that its name, *shi*, is Chinese for "guilt's death," and thus brings about a superstition as to its evil portents. Four and forty-four are avoided by many for use in telephone numbers and the like. Japanese object to having their nails manicured at night, which arises from the custom of cutting the nails from the toes of a dead person as preparation for the funeral. A person who dies at night, and

sign of improvement.

The natives of the South Sea Islands interpret the calling of the crow into various meanings derived from its different sounds, and the effect produced by them. Something very similar is also common among the Japanese, and good ones are produced by its plaintive notes in the morning, and the reverse by what they consider unpleasant notes such as death and other calamities following upon the latter. The crowing of a hen at night is regarded as foretelling some disaster. For swallows to nest inside the house is most favorable to its occupants and always encouraged. Both good and bad meanings attach to

centipede at night means business. Contrary to this, to see a the morning spider though like your it resembles your parents but never will saying, "Will a spider in the night, even reverses will follow, so that there is a pleasure, but if at night it is thought from the ceiling in the morning, he brings they happen to be seen. If a spider falls according to the time at which spiders and their appearance in the house.

of policy, the
fulness or bringing about mutual as com-
influencing the affections, causing forget-
produce certain desired effects, such as
be affections in various ways, or to
and customs are habits in persons, and to
Springing perhaps from Chinese ideas

A person made from a criminal who is
 liable is said to cause a person to become
 acquainted of one's business the same
 and the power and extent of this separa-
 tion may be judged by the fact that in the
 city of Tokyo today there are many firms
 dealing exclusively in criminal matters.
 A station of 24 (hours) in which a
 spent has been immersed, is thought to
 be excellent for convicts, and the
 monkey's liver is regarded as specially
 good for them.

of a light colored mouse in the house is a sign of happiness.

The natives of the South Sea Islands interpreted the cawing of the crow into various meanings derived from its different sounds and the effect produced by them. Something very similar is also common among the Japanese, and good omens are presaged by its pleasant cries in the morning, and the reverse by what they consider unpleasant notes, such as death and other dire misfortunes following upon the latter. The crowing of a hen at night is regarded as foretelling some disaster. For swallows to nest inside the house is most favorable to its occupants and always encouraged.

Both good and bad meanings attach to spiders and their appearance in the house, according entirely to the time at which they happen to be seen. If a spider falls from the ceiling in the morning, he brings pleasure, but if at night, it is thought reverses will follow, so that there is a saying, "Kill a spider in the night, even if it resembles your parents, but never kill the morning spider though like your enemy." Contrary to this, to see a centipede at night means happiness.

Springing, perhaps, from Chinese ideas and customs, are beliefs in potions, said to be efficacious in various ways, or to produce certain desired effects, such as influencing the affections, causing forgetfulness, or bringing about miraculous cures of bodily ills.

A potion made from a calcined water lizard is said to cause a person to become enamoured of one administering the same, and the power and extent of this superstition may be judged by the fact that in the city of Tokyo to-day there are many firms dealing exclusively in calcined animal flesh.

A solution of *sake* (rice-beer) in which a serpent has been immersed, is thought to be excellent for consumptives, and the monkey's liver is regarded as specially good for all diseases of the eye.

Large and old trees are objects of reverence and looked upon as sacred, and their destruction is held to bring misfortune, and in the case of a certain kind called *enoki* there is a tradition that blood will actually flow if the old tree is cut, so that it is looked upon as a crime to fell them. In many instances trees are sanctified in the same manner in which a shrine is, by hanging the *shimenawa*, or straw rope with cut paper at intervals, upon them.

The mulberry tree is said to prevent lightning stroke to one under its shelter during a storm, and to be efficacious in that respect generally, so that it is often planted near the house as protection from lightning. It is also thought that drinking *sake* from a cup made of the mulberry tree will exempt a person from suffering with palsy.

To have in one's possession a forked plantain, or the triangular shaped fruit of the gingko, supposedly shields one from any designs the fox may have against him, and also acts as a preventive from poison, as it is said to cause a great noise if coming in contact with a poisonous substance, thus warning the person.

The chrysanthemum flower taken with *sake* diverts calamity or disaster of any kind, and also prolongs life. The root of the lotus is considered good for diseases of the eye, and to partake of the zinziber will produce forgetfulness. Other plants are used for charms.

The number four, like thirteen in foreign countries, is in much disfavor in Japan, owing to the fact that its name, *shi*, in Chinese signifies death, and thus brought about a superstition as to its evil portent. Four and forty-four are avoided by many for use in telephone numbers and the like.

Japanese object to having their nails manicured at night, which arises from their custom of cutting the nails from the fingers of a dead person as keepsakes for the family, which is always done at night, and

so to cut one's own nails at night is thought to betoken death. Similarly, there is a superstitious fear against picking up or using the detached handle of a dipper; as, in olden times, when a *samurai* was sentenced to commit *harakiri*, or disemboweling, it was required that afterwards he be beheaded by one of his friends or retainers; and a new bucket filled with water, and a new dipper were provided for the purpose of washing the blood from the body and severed head, after which the handle of the dipper was used for connecting the two before burial, and so came to be associated in the mind with a scene of horror and regarded with superstitious dread.

According to the old Chinese calendar, certain days are termed by the Japanese *tomobiki* (literally, accompaniment), and a superstition obtains that anything enacted upon one of these days will draw after it in succession, events of a like nature; therefore, such as funeral ceremonies or anything unhappy were never held upon *tomobiki* days, for fear of their continued recurrence. But on the contrary, marriages and the like were always planned to take place on such a day, as similar affairs would be welcome.

Other days called *nasoku*, meaning to remove or omit, are not propitious for beginning a new undertaking, but excellent for discarding anything, and the fittest for cleaning and scouring. A day designated as *yaburu*, or breaking, is a hazardous one, and requires much caution and prudence to be safely passed through. The day called *tatsu*, or starting, is considered the best on which to begin building a house, etc., and so on through a long category, all the days of the year being classed into happy or unhappy, good or bad omens of twelve kinds. This calendar is not now in general use, a law having been made against it and strictly enforced; nevertheless, it still wields an influence

and is consulted by the lower classes whose daily actions are invariably guided thereby. No superstitions are attached to the days as noted by the present calendar.

There are many old sayings among farmers all over Japan which amount to superstitions, so religiously are they believed in and so positively do they control their work. Rainfall on the fifth of May is thought to insure a rich rice harvest; wind on the third of March foretells that pear trees will be attacked by injurious insects; fine weather on the fifteenth of October presages a warm winter, and if on the sixteenth the price of fuel is to be cheap; if the half moon stands erect, the fine weather will continue for that month, but if it lies there will be much rainfall; abundant snowfall means a splendid harvest; mist on the second of June will increase cereal harvests; a morning rainbow is continued rain, but the evening one, twenty days of fine weather; many stars in the Milky Way indicate dry weather throughout the year; glorious sunrise, rain, but glorious sunset, fine weather.

In every day life there are various things with which some superstition is associated. The exchange of anything by chopsticks bodes enmity between the two, arising from the custom of using chopsticks for picking the bones of a cremated body. Broken chopsticks are a most unlucky omen, likewise a broken comb, which portends the loss of one's children; and the giving of a comb as a present is thought to rupture a friendship; the finding of a comb in the street means to the finder that he will not be present at the death bed of his parents.

It is a universal custom among Japanese housekeepers to avoid drying clothes outside the house at night, as an obnoxious bird is thought to cause them to become poisonous to the wearer.

For amusement children often look each other in the face intently until one or the

will be the cause of death at some future time.

that are most pronounced.

other things, he being considered 'debauched'; this is severely censured by those believing in a supposition to the effect that one so debauched will die an untimely death. To put a shadow upon over the fact is avoided as it is supposed to retard one's growth. If one is in the actions of an unbridled or unreformed person, he must not hope to manipulate his life in a certain way; else he *will* be filled with the same; if on the other hand in the house, he is bound to a very precise life in one of the things which he sets of a foot he *will* fill into poverty; if he can

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The foregoing is a course of general instruction in the principles of the art of writing, and is intended to be a guide to the student in the study of the art of writing, and is not intended to be a complete treatise on the subject.

Original from !

other laughs, he being considered defeated ; this is severely condemned by those believing in a superstition to the effect that one so defeated will die an untimely death.

To put a bamboo basket over the head is avoided as it is supposed to retard one's growth. If one imitates the actions of an afflicted or deformed person, he must not neglect to manipulate his hands in a certain way, else he will be visited with the same ; if one puts on a raincoat in the house, he will be unable to escape promptly in case of fire ; if one tickles the sole of a foot, he will fall into poverty ; if the hair

of one's head be cast in the fire he will become insane ; if but a single cup of rice be taken at breakfast, one's parents are to be separated from him ; or if one mimics crying he will lose his parents. A knife or cutting implement left upon the hearth will be the cause of death at some future time.

Most of these superstitions are looked upon seriously by the older generation of the lower classes, but may be said to be gradually passing as education becomes more general, though in many provinces they are most pronounced.

JAPANESE PROVERBS

Illiterate vice is injurious to many, but educated vice is detrimental to all great principles of state.

Mere monetary impulses are apt to fail, but he who is actuated by love will attain his desire.

He who loses himself in sensual pleasure, is apt to betray his kinsmen.

A quarrel between a man and his wife is disagreeable even to dogs.

Those who blossom in the tongue, never bear fruit in the heart.

Exuberant mirth is followed by abnormal depression.

Pinch yourself, and you will know the pain of others.

Negligence is the enemy of him who follows it.

The cherry among flowers ; the *samurai* among men !

The dumpling rather than the flour.

The tongue is a source of great misfortune.

The avaricious know not the spirit of humanity.

Better a near neighbor than a distant relation.

If you are in haste, take the circuitous route.

A bat for the place where there are no birds.

Provide your umbrella before it rains.

The *samurai* has but one tongue.

A poor man for a large family.

Benevolence is not for others.

Willows are never broken by snow fall.

Even the walls have ears.

Life is short ; the name everlasting.

Hatred is the back of love.

No harvest, no seed.

Lavish in praise, profuse in rebuke.

PUBLIC BATHS IN JAPAN

SINCE the remotest times, the Japanese, as a nation, have been known for their cleanliness of person, and their liking for hot baths. The innumerable hot springs throughout the country, unequalled, perhaps, in any other quarter of the globe, have always been a source of pleasure, as well as health, to the Japanese people, and are frequented winter and summer. Many of these springs are famous for the medicinal value of their waters, among which are Ikao, Hakone and Atami, and some have been made more so in the eyes of the Japanese by a visit from an Emperor or Empress, such as the celebrated Dogo Spring, of Iyo Province, where may be found the oldest specimen of Japanese literature, an inscription upon a monument erected in honor of a visit from the Empress Suiko, 596 A.D.

The first reference made to bathing is found in the legend of the creation of Japan, in an account of the death of the goddess Izanami; it is stated that her husband, Izanagi, happening to look upon her dead body, hastened to cleanse himself in water, the idea of cleanliness being so extreme as to consider pollution possible even through sight, and the religious conception holding the defilement of body and soul to be one and the same, bathing was looked upon as being efficacious in purifying the soul, and

from such teaching it can easily be understood how the habit of daily baths grew firmest among the classes usually squalid in other countries, especially when so well provided for by the many natural facilities.

Though evidently of religious origin, it has doubtless retained its favor with the common people on account of the real bodily refreshment which they found it afforded them, for it long since lost its religious significance in the sense in which it was once held.

That the sovereigns of the country interested themselves in the cleanly habits of their subjects, is shown by the fact recorded in history that the Emperor Komyo, in the Nara period, established a public bath for the benefit of the people, and it is related that he appeared in person at the place, and took part in the ablutions.

The indifference of the Japanese, both sexes alike, to exposing their bodies, is a matter never understood by occidentals,

but is merely another result of long established customs, different conceptions and ideals, and in no sense regarded as immodest or to do with the immoral; so that formerly no distinction was made for separate accommodation in public baths, and only since the introduction of foreign civilization has the line been drawn, being at first so little understood by them that a rope



SANSUKE AT ENTRANCE

PUBLIC BATHS IN JAPAN

[illegible]

And the sovereignty of the country interested themselves in the study habits of the subject is shown by the fact recorded in history that the Emperor Kōmei, in the 24th century, established a public library for the benefit of the people, and it is related that he appeared in person at the place and took part in the relations.

The most recent of the Japanese both
seems likely to expound their policy is a
member of the cabinet, Mr. Kato, who
but is hardly another
representative of long estab-
lished customs, differ-
ent conceptions and
ideas, and in no
sense regarded as
immigrant or to be
with the immigrant so
far from the
country, and in
the same way
for several years
in Japan in
order to make
the introduction of
the immigrant
policy, and about
the same time
the Japanese
policy has been
the same, and
the same.

the Japanese people, see *Y. I.*

The first reference made to bedding is found in the legend of the creation of Japan, in an account of the death of the gods so numerous; it is related that the heavenly gods, Iwanagi and Iwanagahime, were obliged to leave their heavenly bodies, and to descend to the earth, in consequence of the curse pronounced upon them by the gods of the earth. It is stated that the gods of the earth, the *Yama-no-Kami*, were angry at the death of the gods of the heaven, and that they had caused the gods of the heaven to be killed. The gods of the heaven, in consequence of this, were obliged to leave their heavenly bodies, and to descend to the earth. The first reference made to bedding is found in the legend of the creation of Japan, in an account of the death of the gods so numerous; it is related that the heavenly gods, Iwanagi and Iwanagahime, were obliged to leave their heavenly bodies, and to descend to the earth, in consequence of the curse pronounced upon them by the gods of the earth. It is stated that the gods of the earth, the *Yama-no-Kami*, were angry at the death of the gods of the heaven, and that they had caused the gods of the heaven to be killed. The gods of the heaven, in consequence of this, were obliged to leave their heavenly bodies, and to descend to the earth.

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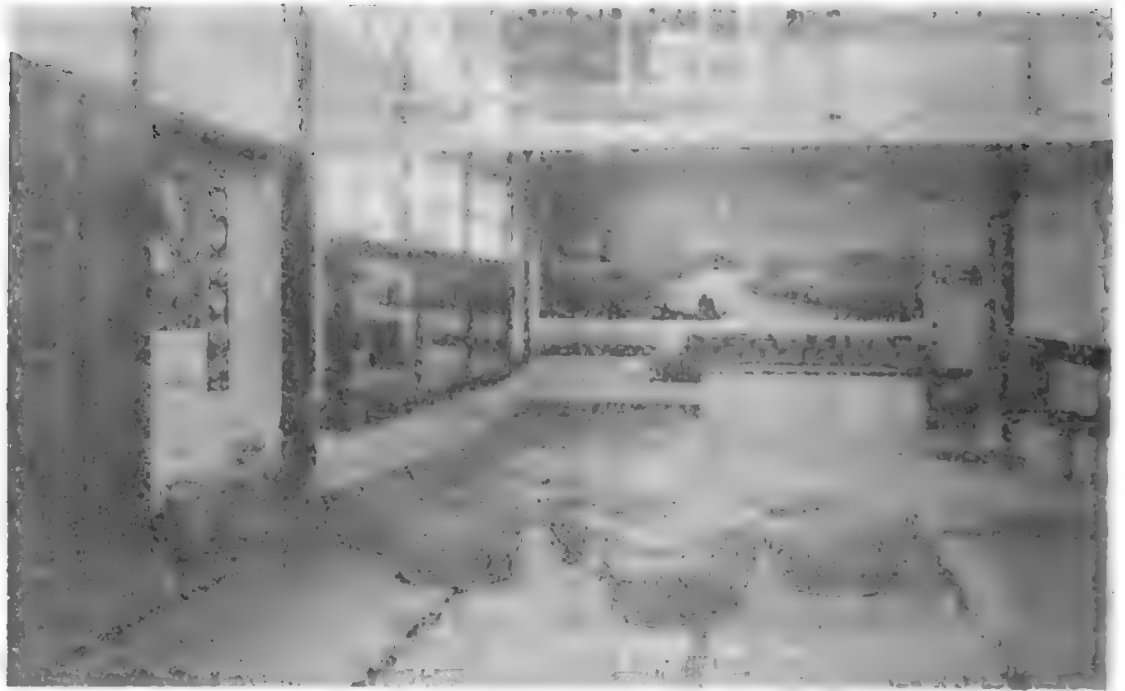
and four classes, as well as a people's
club; this represents, of course, the middle
class of over two million, but the total pop-
ulation of the United States; and it is
not far from the truth to say that the
middle class is the backbone of the nation.

the doctor who has the name of
or shop certain which always hangs at
marked by its particular style and the words,
"The Tokyo Pan House is really good."
Pan-bread, he is regarded as a country doctor,
and even now if one compares of its food,
the refined in the exclusively hot bath,
sister of Tokyo, by the manner in which
all the rest of Japan is provided to the re-
sident there, was to discover a provision,
it looks as if some of Tokyo, probably
so that it was an easy matter for the
Japanese has this been true in Tokyo,
elsewhere and not accustomed to such
as to be quite in demand to pay one living
to patients of a hot bath being so hot
largely due to the frequency and high
Japanese in spite of the damp climate, was
source of cases of rheumatism among the
University, held that the remarkable ab-
solute of a college of the Tokyo Imperial

ing to them has appeared indelicate, even offensive.

With the beginning of the John Bull dynasty, the popularity of public bathing was nobly increased, and large buildings were erected there, and a new form, which seemed to grow out of the former, which prevailed in these places, was an immense hall, where the young men, in particular gathered after the bath, to enjoy games such as chess, or go, and where the most light refreshments were served to the patrons. One of the most noted comic writers of the period, John Galsworthy, has given us a picture of these conditions during the following chapter in his *Chamberlain*.

Original from
UNIVERSITY OF ILLINOIS AT CHICAGO



BATH HOUSE—WOMEN'S DIVISION

bath for separating the men and women was looked upon as conforming to the new rule. The Japanese are never shocked by nature, but on the other hand, art, of the kind with which European galleries are filled, the nude in both sculpture and painting, to them has appeared indelicate, even offensive.

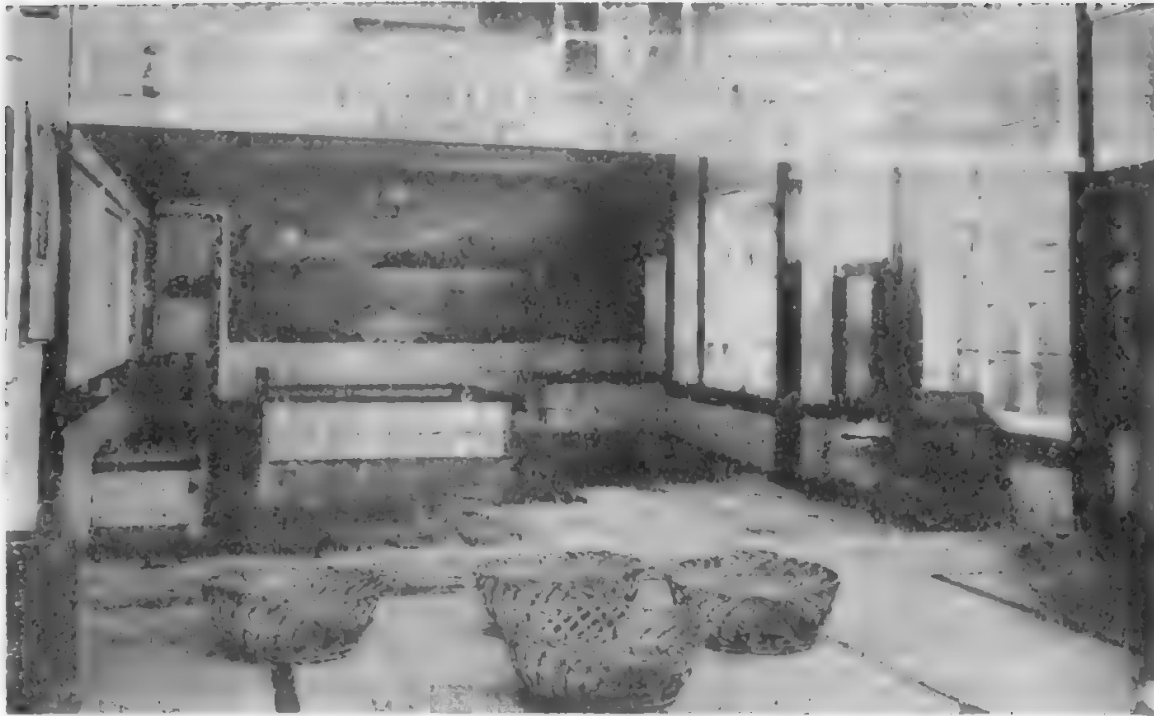
With the beginning of the Tokugawa dynasty, the popularity of public baths was noticeably increased, and large buildings were erected therefor, and a new feature, which seemed to grow out of the gayety which prevailed at these places, was an amusement hall, where the young men, in particular, gathered after the bath, to enjoy games such as chess or *go*, and where tea and light refreshments were served to the patrons. One of the most noted comic writers of that period, Shikitei Samba, has given vivid pen pictures of these institutions during the Tokugawa Shogunate, in his *Ukiyoburo*.

With little changes, except in separate apartments for men and women, the same places exist to-day, though perhaps only in Osaka and Kyoto are they generally combined with amusement halls, there being only a very few such places in Tokyo, in

which city alone there are more than eight hundred public bath houses; and it is estimated that one third of the total population of over two million, bathe daily in them; this represents, of course, the middle and lower classes, as well-to-do people do not frequent them.

Dr. Baelz, formerly professor in the faculty of medicine of the Tokyo Imperial University, held that the remarkable absence of cases of rheumatism among the Japanese, in spite of the damp climate, was largely due to the frequency and high temperature of baths, they being so hot as to be quite unbearable to persons living elsewhere and not accustomed to such. Especially has this been true in Tokyo, so that it was an easy matter for the *Yeddoko*, as citizens of Tokyo proudly styled themselves, to discover a provincial, (all the rest of Japan is provincial to the resident of Tokyo), by the manner in which he squirmed in the excessively hot bath, and even now if one complains of its temperature, he is ridiculed as a country boor.

The Tokyo bath house is readily recognized by its particular style and the *noren*, or shop curtain, which always hangs at the door, usually blue with the name of



BATH HOUSE—MEN'S DIVISION

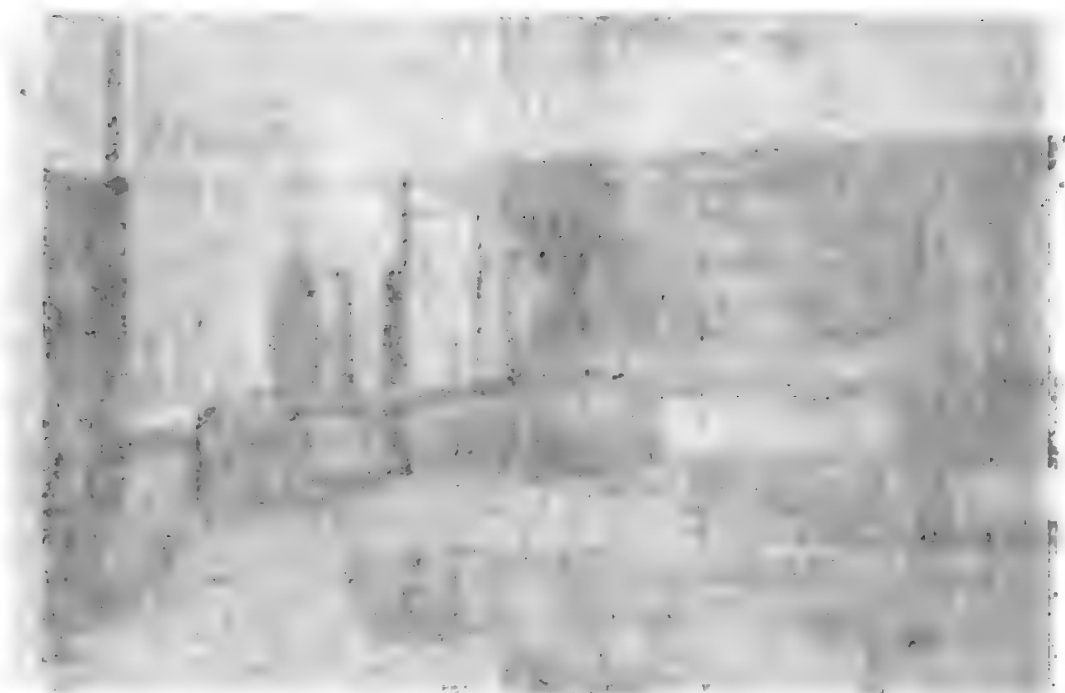
the house, more often that of the street in which it is situated, in white characters; sometimes names, such as "crane" and "tortoise" are used, because of their significance of longevity, therefore of luck, to the Japanese; or in some instances, where a special medicine is added to the bath, it is indicated upon the curtain, as "the Ginseng Bath," etc., and several of the up-to-date Tokyo bath houses have now adopted the names of popular European resorts.

The building is usually a good sized, two storied one divided from the entrance by a partition, with signboards designating the division for men, and that for women. Upon entering, the first thing to be seen is a square, elevated seat, where the owner or chief clerk, *banto*, is seated to collect the fee charged, usually three *sen* (one and a half cents), and to superintend both divisions generally, the dais being half on one side and half on the other, and attend to caring for patrons' clothing and shoes or clogs. During the busiest hours in the afternoon and evening, an extra assistant is required for this purpose, and all such articles are checked. The *banto* greets each new arrival with a polite salutation

and remark about the weather, and upon their leaving is ever ready with the indispensable *arigato*, "thank you." If his patrons require to be provided with towels and soap, they are supplied for an additional half *sen* each, and women bathers are usually given a cleansing agent peculiar to Japan, a small cotton bag filled with rice bran, which formerly took the place of soap in this country, the price of which is also one *sen*.

In front of the *banto's* seat in both divisions, is a space covered with mats, *tatami*, where the bathers undress and dress themselves, separated, in winter, from the bath room, by sliding paper doors, which are removed during warm weather. Baskets are placed around this room for receiving their clothes, which are then placed in the lockers at the side; valuables may be deposited with the *banto*.

The bath room, differing in size, of course, according to the establishment, usually has a wooden floor slanting from two opposite sides to the centre, where there is a narrow opening into a drain pipe, thus preventing it from becoming sloppy, though it is always wet. There is one large tank of boiling water from



BATH HOUSE, JAPAN. DIVISION

and remain about the *wash*, and upon their leaving is over-rinsed with the indispensible *kyōka*, "thank you." If the patrons require to be provided with towels and soap, they are supplied for an additional half *sen* each, and women bathers are usually given a cleansing agent peculiar to Japan, a small cotton bag filled with rice bran, which formerly took the place of soap in this country; the price of which is also one *sen*.

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the floor, often that of the street in which it is situated, in white character; sometimes names, such as "cure" and "cure," are used because of their size; in some of the *kyōka*, therefore of such, to the Japanese; or in some instances, where a special medicine is added to the bath, it is indicated upon the curtain, as "the (fine) soap bath," etc., and several of the up-to-date Tokyo bath houses have now adopted the names of popular Japanese resorts.

The building is usually a good sized, two-storied one divided from the entrance by a partition, with signboards indicating the division for men and for women. Upon entering the first room to be seen is a square, elevated stage where the owner or chief clerk, *kyōka*, is seated to collect the fee charged, usually three *sen* (one and a half cents), and to superintend both divisions generally, the date being half on one side and half on the other, and attend to waiting for persons, clothing and shoes or cloths. During the busiest hours in the bath room an extra assistant is required for this purpose, and all such are checked. The *kyōka* are checked, each new arrival with a police station

choice of which there is generally lively conversation, and sometimes even singing, is enjoyed by the men, which grows to a moderate and refreshing extent. They are not very strictly observed.

The bath is open to men as early as in the morning, but not until ten o'clock in the afternoon. The bath is better in the morning when the water is still warm, and it is not so hot as in the evening. In the evening, with a sign of an approaching storm, the men are obliged to go to the bath. It is not so hot as in the morning, but it is still a high temperature. The bath is open to men as early as in the morning, but not until ten o'clock in the afternoon. The bath is better in the morning when the water is still warm, and it is not so hot as in the evening. In the evening, with a sign of an approaching storm, the men are obliged to go to the bath. It is not so hot as in the morning, but it is still a high temperature.

which a plunge (usually large enough to accommodate two persons at once) in each division is supplied; there are two or three others of smaller size for supplying both hot and cold water for the small ones or bodies used by each bather while cleaning his clothes prior to the plunge in the general bath. As the bath is he remains for a few minutes before going to his chair.

Male assistants called *sawake* are in constant attendance, and they are to look after the supply of hot water, regulate the temperature, and so on. Both men and women are called upon to wash their backs for which an extra charge of one *sen* is made and extra money is given. Any bather desiring this applies to the *sawake*, who gives a ticket and calls the *sawake* by striking together two small pieces of wood, called *kyōshi*, as he is for a man, twice if for a woman; the *sawake* immediately provides a wooden stool for the bather to sit upon, and two tubs larger than the ordinary, with hot and cold water with which to perform his task, and proceeds therewith.

The occupation of the *sawake* originated with a person by that name, which descended to those undertaking the same work, and strange to say, most of them are recruited from the same province.

Each bath house being patronized by people in its particular neighborhood, they are usually known to each other, in some



which a plunge (usually large enough to accommodate ten persons at once) in each division is supplied; there are two or three others of smaller size for supplying both hot and cold water for the small tubs or buckets used by each bather while cleansing his person previous to the plunge in the general bath, in which latter he remains five or ten minutes immersed to his chin.

Male assistants called *sansuke* are in constant attendance, whose duty it is to look after the supply of hot water, regulate the temperature, and serve both men and women if called upon to wash their backs, for which an extra charge of one *sen* is made and extra attention given.

Any bather desiring this, applies to the *banto*, who gives a ticket, and calls the *sansuke* by striking together two square pieces of wood, called *hyoshigi*; once if for a man, twice if for a woman; the *sansuke* immediately provides a wooden stool for the bather to sit upon, and two tubs larger than the ordinary, with hot and cold water with which to perform his task, and proceeds therewith.

The occupation of the *sansuke* originated with a person by that name, which descended to those undertaking the same work, and strange to say, most of them are recruited from the same province.

Each bath house being patronized by people in its particular neighborhood, they are usually known to each other, in conse-

quence of which there is generally lively conversation, and sometimes even singing indulged in by the men, which grew to be a nuisance, and regulations were instituted against loud talking and singing, but they are not very strictly enforced.

The bath is open to men as early as six in the morning, but not until ten for women, as household duties employ their early hours. The bath is hotter in the morning when there are the fewest bathers, and it is considered a feat of great endurance to enter it with no sign of annoyance. A foreigner attempting to do so made a hasty exit exclaiming that he had been half boiled, like the notorious highway robber, Ishikawa Goemon, who was thrown into a cauldron of boiling oil at the command of Hideyoshi. The bath houses are more crowded in the evening hours than at any other time, the laboring men congregating there after their day's labor for the refreshing and restoring hot bath. They are nightly visitors, while those of more sedentary habits, such as merchants, usually go on alternate evenings. On the walls of the bath house may be seen favorite land or seascapes from the brush of some native artist, usually in foreign style, and advertisements of various popular theatres, music halls and picture shows, and the conversation often runs along these lines. Generally speaking, the public bath in Japan is a grateful recreation and pleasure to the people.





AT THE PERRY MONUMENT FROM LEFT TO RIGHT, SUEO IWAYA, BARON SHIBUSAWA, BUEI NAKANO, TATSUYA KATO, AND MOTOSADA ZUMOTO

A VISIT TO THE PERRY MONUMENT

By TATSUYA KATO

THE committee meeting of the Honorary Commercial Commissioners of Japan, held at the Touraine, Boston, on the evening of October 24, 1909, decided to dispatch a delegate, representing the Commission, to the tomb at Newport, to pay a tribute of honor and respect to the memory of Commodore Mathew Calbraith Perry, who, in 1854, opened the ports of Japan to the commerce of the world, and started us on the road to civilization which has made the present Japan.

The party included Baron Shibusawa, chairman of the Commission, Mr. Nakano, vice-chairman, Mr. Zumoto, editor of the Japan Times, Mr. Iwaya, a well known literateur, and myself, accompanied by Mr.

J. D. Lowman, president of the Associated Chamber of Commerce, of the Pacific Coast, and Mr. Louis Coolige, of the Boston Chamber of Commerce, and left the South Depot, of Boston, in a special parlor car attached to the 9 o'clock train for Newport.

It was a very cold Sunday morning in October, but we found ourselves quite comfortable in the private car, and enjoyed the beautiful scenery, especially charming at that season. In two hours we arrived at Newport and were met at the train by Mayor Boyle, Secretary Wheeler and a few others. We were immediately taken in two large touring cars, specially sent from Boston for the occasion, to the Island Cemetery, where the remains of the great



AT THE PERRY MONUMENT FROM LEFT TO RIGHT, SUBO IWAYA, BAKON SHIBUSAWA,
BURI KAKANO, TATSUYA KATO, AND MOTOKAZU NEMOTO

A VISIT TO THE PERRY MONUMENT

BY TATSUYA KATO

J. D. Bowman, president of the Associated Chamber of Commerce of the Pacific Coast, and Mr. Louis Coffey of the South Chamber of Commerce, and left the South Depot of Boston in a special private car attached to the 9 o'clock train for Newport.

It was a very cold Sunday morning in October, but we found ourselves quite comfortable in the private car and enjoyed the beautiful scenery, especially charming at that season. In two hours we arrived at Newport and were met at the train by Major Boyd, Secretary Wheeler and a few others. We were immediately taken in two large touring cars, specially sent from Boston for the purpose to the island cemetery, where the remains of the great

U. S. S. Commodore Matthew Calbraith Perry, who, in 1854, opened the ports of Japan to the commerce of the world, and started us on the road to civilization which has made the present Japan.

The party included Messrs. Shibusawa, Chairman of the Commission, Mr. Nakano, editor of the Japan Times, Mr. Moriyama, well known in Japan, and Mr. Tani, a member of the Japanese government, and a number of other gentlemen.

at our unexpected visit. Shortly after
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some twenty years before
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enjoy the Japan while
The Captain, after showing
Boat, took us to the
a number of young boys
spent a most enjoyable
which we went to the
had luncheon and set
about the city, visiting
College Colony and Ocean
are the summer homes of
York millionaires. The
rolling waves reminded me
Osaka and Kamakura. We
residence of Mr. August
Perry monument at
home of Commodore Oliver
with whom the distinguished
for some time after his
cruise to the Orient. We
return to Boston in
account of heavy rains
o'clock train. We had
visit to Newport.

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The Captain, a fully qualified officer, greeted us in the door and seemed delighted to see the official residence of Captain Britain, Commander of Naval Training Station of interest. Major Byrd then took us to Belmont Medical Clinic and other places and explained to us about the cemetery. Major Byrd, the superintendent school-rooms photographed, during which time it was photographed. Our party officer—Commander Byrd. That Japan was showing today to that great appreciated the wonderful work of respect and that it was the most efficient country, replied on behalf of the government and made a short speech to the British people at an annual dinner. It was a pleasant surprise to the moment that we do at home ribbons on national colors. Each of us went to a hotel with red and white and the Captain's speech of good wind.



Commodore are interred. At the cemetery, the superintendent, Andrew K. McMahon, escorted us to the Perry Circle, which is situated nearly in the center of the grounds. The monument stands close to that of the Belmonts, relations of Perry's.

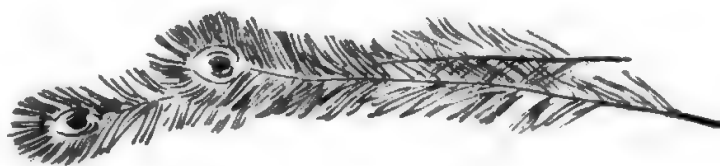
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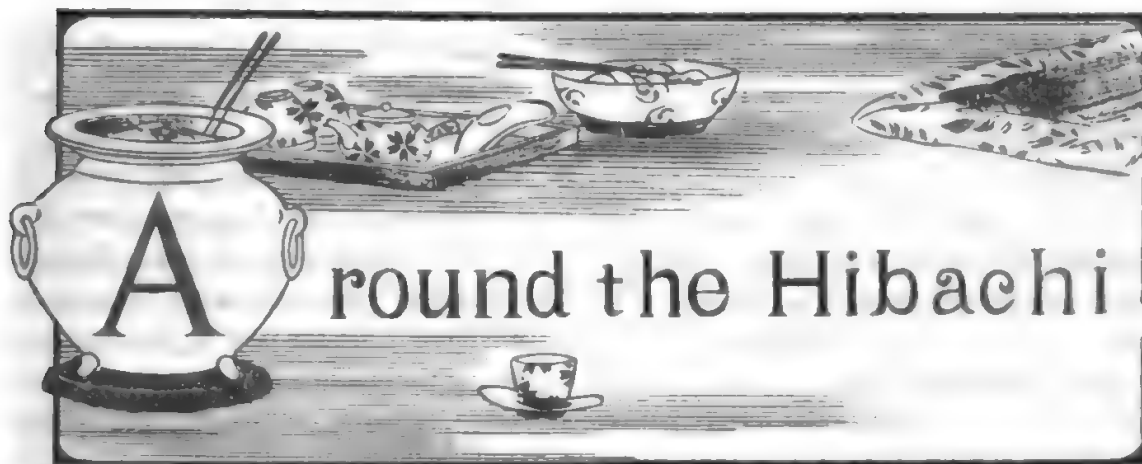
Erected by his widow,
To the memory of
Mathew Calbraith Perry,
Commodore in the U. S. Navy.
Born, April 10, 1794
Died, March 4, 1858

We placed a large wreath of laurel and white roses tied with wide red and white ribbons, our national colors. Each of us bowed to the monument as we do at home at an ancestor's grave. Baron Shibusawa made a short address, to which Mayor Boyle replied on behalf of his countrymen, and said that he and the whole nation greatly appreciated the wonderful mark of respect that Japan was showing to-day to that great officer—Commodore Perry. Our party was photographed, during which time it rained hard, but we remained uncovered.

Major Andrew, the superintendent, showed and explained to us about the cemetery, Belmont Memorial Chapel and other places of interest. Mayor Boyle then took us to the official residence of Captain Fullan, Commander of Newport Training Station. The Captain, a jolly, lighthearted officer, greeted us at the door, and seemed delighted

at our unexpected visit. Shortly, Mrs. Fullan came, and around the beautiful wood fire in the parlor, we were served with whiskey and soda and had a most enjoyable time, all pleased with the right thing at the right time. The Captain related his recollections about Japan, which he had visited some twenty years before as a junior officer. We united in saying that we hoped the Captain would soon return to Japan as Commander in Chief of the U. S. Asiatic Squadron, and that Mrs. Fullan would enjoy fair Japan while her husband cruised. The Captain, after showing us around his home, took us to the Naval Station where a number of young boys are trained. We spent a most enjoyable morning, after which we went to the Bellevue, where we had luncheon, and set out for sight seeing about the city, visiting Bellevue Avenue, Cottage Colony and Ocean Drive, where are the summer homes of many New York millionaires. The beautiful hills and rolling waves reminded me of scenes at Oiso and Kamakura. We passed the residence of Mr. August Belmont, the Perry monument at Touro Park and the home of Commodore Oliver Hazard Perry, with whom the distinguished officer stayed for some time after his return from the cruise to the Orient. We had intended to return to Boston in automobiles, but on account of heavy rains, took the three o'clock train. We had greatly enjoyed our visit to Newport.





round the Hibachi

DREAM OF SAIGYO

Priest Saigyo, celebrated for his beautiful poems, was originally a member of the Imperial Body Guard, at Kyoto, his real name being Sato Hyoyenojo Norikiyo. He was such an ardent student of poetry that he forsook the sword for the pen, and became an itinerant Buddhist priest, thereby affiliating himself with the learned class of the time. In adopting a clerical name he chose *sai*, meaning west, and *gyo*, going, as he intended to travel from east to west. His perigrinations extended over every part of Japan and many interesting stories of his adventures are told.

At the beginning of a new year he happened to visit Tsuzumigataki, one of the three most celebrated water-falls in Japan, the scenery around which has been an inspiration to many poets of distinguished talent, and even those who make small pretense to the muse feel constrained to put forth their best efforts upon beholding this charming picture.

Saigyo was over-proud of his talent and expected to compose a poem at which all Japan should wonder admiringly. Reflecting for a few moments he inscribed the following lines :

Tsutaekiku Tsuzumigataki ni kitemireba sawaberi sakishi tanpoponohana.

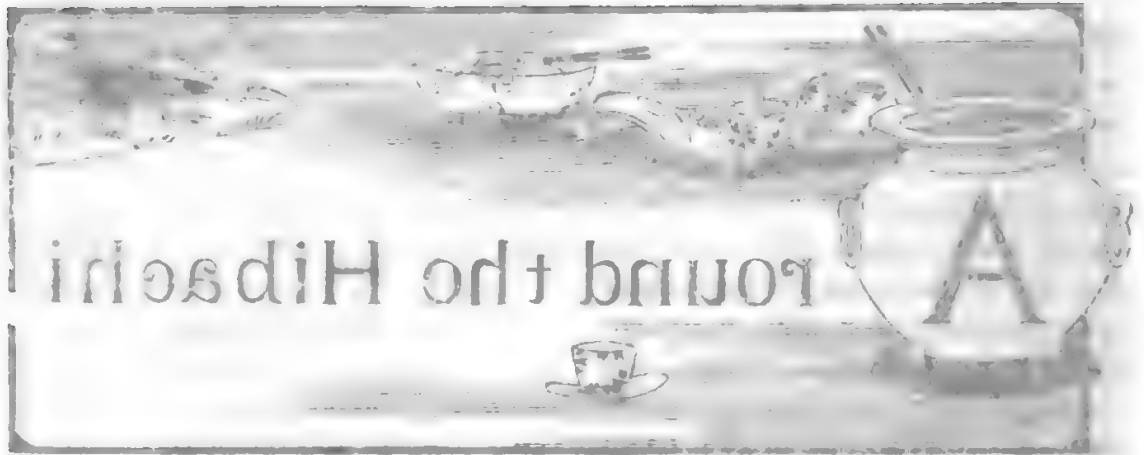
(Coming to the far-famed falls of Tsuzumi, the dandelion blooms along the bank.)

He was filled with self-satisfaction over his production and fondly regarded it as one of the best things he had written in many years. So engrossed was he in contemplating this marvel of his genius, in which he thought there were none to rival him, the sun sank to rest without his taking note of the passing hours, and he suddenly found darkness almost upon him.

He hastened his way, as he thought, to a near-by hostelry, but finding none, had about decided that he would be obliged to be content with the shelter of some friendly tree, when he descried a tiny twinkling light in the distance, which led him to a peasant's hut, where he asked for lodging of the kindly master who answered his summons, a white haired old man of more than three score.

On being admitted, he was impressed with the appearance of their humble abode which seemed much above what he had expected. An old lady, evidently the wife of the master, and a young girl of some twelve or fourteen summers, who appeared to be clearing away the evening meal, were the other members of the household.

Saigyo addressed himself to the old man, saying, "I am a traveling priest, going from place to place in quest of the finest scenery, with the object of composing poems thereon. To-day I have come to see the beauties of Tsuzumigataki, and becoming so lost in its charms, I forgot the approaching night and can not continue on my way."



He was filled with satisfaction over his production and fondly regarded it as one of the best things he had written in many years. So engrossed was he in contemplating this marvel of his genius, in which he thought there were none to rival him, the sun sank to rest without his taking note of the passing hours, and he suddenly found darkness almost upon him. He hastened his way, as he thought, to a nearby postelry, but finding none, had about decided that he would be obliged to be content with the shelter of some friendly tree, when he descried a tiny twinkling light in the distance, which led him to a peasant's hut where he asked for lodging of the kindly master who answered his summons, a white-haired old man of more than three score.

On being admitted, he was impressed with the appearance of their humble abode which seemed much above what he had expected. An old lady, evidently the wife of the master, and a young girl of some twelve or fourteen summers, who appeared to be clearing away the evening meal, were the other members of the household. Zsigro addressed himself to the old man, saying, "I am a traveling priest, going from place to place in quest of the finest scenery, with the object of composing poems thereon. To-day I have come to see the beauties of Tsunmigaiki, and becoming so lost in its charms, I forgot the approaching night and can not find my way home."

CHAPTER OF SAIDYO

It was night, and for his beautiful form, was only a member of the regular body of the Tsunmigaiki. He was not an ancient student of poetry, but he took the same for the pen, and became an itinerant poet, first there by affixing himself with the learned class of the time. In adopting a clerical name, he chose one meaning west and east, going as he intended to travel from east to west. His penmanship, extended over every part of Japan and many interesting stories of his adventures are told.

At the beginning of a new year he happened to visit Tsunmigaiki, one of the three most celebrated waterfalls in Japan. The scenery around which has been an inspiration to many poets of distinguished talent, and even those who make small poems to the muse feel constrained to exert their best efforts upon beholding this charming picture.

And so was over-proud of his talent and expected to compose a poem at which all Japan should wonder admiringly. Reflecting for a few moments he inscribed the following lines:

Zunmigaiki Tsunmigaiki ni kitami-
wa sashimi sashimi tsunmigaiki.
(Coming to the far-famed falls of Tsunmigaiki, the dandelion blossoms are like sashimi.)

tion, far surpassing the original and read-
had now undergone an entire transforma-
the tempo no longer, so that the whole
to change the last line to "Answer us satis-
ment Saigyô heard the young girl volunteer
ket, which was voted still better; in answer-
change to "Izumiwakari too withdrew
from listening, now proposed another
he had displayed. The aged wife who had
complimented his host upon the genius
struck with the improved rhythm, and
amplified." "Saigyô could not but be

thus:

rejoiced. Of the three, and his wondering about them left somewhat word at the surprising talent not but admire its improved beauty, and Great Father though he was Saigyoo could do, Atesobon said his wife's opinion is that Oum Kien Tsanungongat's no relative.

became one of Japan's greatest poets. ly to the careful study of composition and afterwards devoted himself more assiduously to the careful study of which he should profit. He and that his dream had been a divine a keen sense of shame at his self-denial; but he had been so taken aback; but the fact and realized it was but a dream in which instead of being in the peasant's cottage, under an old pine tree in front of the falls, suddenly he found himself reclining.

IZATONIMI

The following extract is translated from the "Hokke-Jompyō," a most typical production full of chivalric elements in its general ideas, and is written in the most graceful and elegant language. The famous battle of Ichinomiya was fought between the Genji and the Heike in 1182 A. D. With a large force, the Genji overcame the Heike, completely routed the Heike Army, and drove them out of the Castle of Ichinomiya. The Heike Army had to retreat to Yoshida, in Sumi Province. At the close of the battle, two valiant warriors happened to come together on the beach of Sumi, to

"I shall deem it a great favor if you will allow me a night's lodging in your house, and would be grateful to be quitted even in a corner of your kitchen."

He was welcomed, with apologies for the poor fare and accommodations which must needs be offered him, and given a warm place by the charcoal fire in the parlor (kitchen), which was burning brightly in the middle of the room.

might not be of some high lineage. had the manners and speech of people of gracious hosts. The family, though poor, he began to observe his surroundings, and Greatly delighted over his good luck.

had now gathered around the sidewalk to cheer their tired guest.

"I then asked Saigyô whether he had composed a poem, and remarked that he would be happy to read it, at which Saigyô smiled to himself, doubting the old man's ability even to understand its import, much less to appreciate its poetical value. The then asked Saigyô whether he had living with us to gladden our lonely lives," Young girl is one of my granddaughters in the plains below, and this human strife. My two grown sons are spot and rejoice to be far away from have been many years in this secluded but place. The master replied, "We asking whether they had been long in Saigyô opened the conversation by

However, he drew forth the poem, and the old couple read it attentively and repeated it several times. They praised its merits and remarked that of all the poems on Tsunamisagata, they knew of none that equaled it, but the peasant asked if he might be allowed to make a slight change that would improve the composition and make it universal. Chagrined at what seemed to him great presumption, Saigyô replied what change he could suggest. "The first line," the first line

I shall deem it a great favor if you will allow me a night's lodging in your house, and would be grateful to be quartered even in a corner of your kitchen."

He was welcomed, with apologies for the poor fare and accommodations which must needs be offered him, and given a warm place by the charcoal fire in the brazier (*hibachi*), which was burning brightly in the middle of the room.

Greatly delighted over his good luck, he began to observe his surroundings, and gracious hosts. The family, though poor, had the manners and speech of people of better station, and he wondered if they might not be of some high lineage.

They regaled him with the best they had and gathered around the *hibachi* to cheer their tired guest.

Saigyo opened the conversation by asking whether they had been long in that place. The master replied, "We have been many years in this secluded spot, and rejoice to be far away from human strife. My two grown sons are tradesmen in the plains below, and this young girl is one of my grandchildren, living with us to gladden our lonely lives." He then asked Saigyo whether he had composed a poem, and remarked that he would be happy to read it, at which Saigyo smiled to himself, doubting the old man's ability even to understand its purport, much less to appreciate its poetical value. However, he drew forth the poem, and the old couple read it attentively and repeated it several times. They praised its merits, and remarked that of all the poems on Tsuzumigataki, they knew of none that equaled it, but the peasant asked if he might be allowed to make a slight change that would improve the composition and make it unrivalled. Chagrined at what seemed to him great presumption, Saigyo enquired what change he could suggest.

"Well," said the old man, "the first line would sound better thus: '*Otoni kiku Tsu-*

sumigataki.'" Saigyo could not but be struck with the improved rhythm, and complimented his host upon the genius he had displayed. The aged wife who had been listening, now proposed another change to '*Tsuzumigataki wo uchimereba*, which was voted still better; in amazement Saigyo heard the young girl volunteer to change the last line to '*Kawabe ni sakishi tampopo no hana*,' so that the whole had now undergone an entire transformation, far surpassing the original and read thus:

Otoni kiku Tsuzumigataki wo uchimireba, Kawabeni sakishi tampopono hana.

Crest fallen though he was, Saigyo could not but admire its improved beauty, and felt somewhat awed at the surprising talent of the three, and his wondering about them redoubled.

Suddenly he found himself reclining under an old pine tree in front of the falls, instead of being in the peasant's cottage, and realized it was but a dream in which he had been so taken aback; but he felt a keen sense of shame at his self-praise, and that his dream had been a divine reproof by which he should profit. He afterwards devoted himself more assiduously to the careful study of composition and became one of Japan's greatest poets.

ICHINOTANI

The following extract is translated from the "Heike-Monogatari," a most typical production full of chivalric elements in its general idea, and is written in the most graceful and elegant language. The famous battle of Ichinotani was fought between the Genji and the Heike in 1182 A. D. With a large force, the Genji, or Minamoto clan, completely routed the enemy out of the Castle of Ichinotani, and the Heike Army had to retreat to Yashima, Sanuki Province. At the close of the battle, two gallant warriors happened to come together on the beach of Suma, to-

ward the evening. The one was Kumagae-no-Naozane, a brave general of sagacity and valour, of the Genji; the other, Mukan Taira-no-Atsumori, a blooming youth of seventeen summers and baptism in war. This is famously known as the Single Combat of the two at Suma-no-ura.

At the battle of Ichinotani, the Heike army was terribly crushed by the Minamoto clan. Having lost ground, men and women of high rank of the Heike were compelled to take refuge in a boat at Suma-no-ura. Kumagae-no-Jironaozane, of Musashi, proceeded alone towards the shore in search of the most powerful and gallant warrior of the Heike with whom he desired to decide for victory or defeat in single combat. Just then, a man on horseback was plunging into the sea; he was attired in a gold brocade robe with stork figures, and also clad in light green armour. A bright horned helmet was tied upon his head, he wore a gold sword, and carried twenty-four arrows on his back, and was nimbly mounted on a gray-spotted charger with a gold saddle, holding a bow in his left hand and the reins in his right. Thus he moved on some fifty or sixty yards into the sea, fixing his eyes on a boat in the distance.

Looking at him, Kumagae waving his fan cried, "Halloo! why, art not thou ashamed to show thy back to thy foe? Thou art, I judge, a noble warrior of the Heike army. Come back and let us combat!"

The warrior who was called turned and hurried to the beach, while Kumagae advanced a little into the sea to grapple with him.

They scuffled, each trying his best to throw the other. After some time, Kumagae tripped the gallant warrior, and down they went with Kumagae on top. Kumagae raised the helmet of the enemy to cut off his head. Oh! a juvenile

face of unsurpassed fairness, and thinly powdered! This made Kumagae loose his hold, as he called to mind that his own son, Kojiro, was about the same age as this noble young warrior.

"Who art thou? Thy fate is sealed. Tell me thy name, and I will save thy life."

"What is thy name, my honorable?"

"Kumagae-no-Jironaozane of Musashi, and an insignificant fellow."

"I will not make my name known, but I am just the foe for thy sword. Take my head without delay, and ask my name from others."

Then Kumagae muttered, "What a gallant warrior he is. Even though I kill him, defeat will not be victory; and also victory will not turn not to defeat, should I save him. This very morning when my son Kojiro got a slight wound, deep was my sorrow; and when the lords of the Heike hear about the death of this fair lord, how they will grieve! I will save his life."

With this, he looked back, and there, coming towards him, were Dohi and Kajiwara accompanied by some fifty horsemen. Wiping the tears from his cheeks, said painfully:

"Behold! Our comrades have come in sight like cloud and haze. Alas! There is no way to spare thy life. It is better to die by my hand than by the hand of others; I will guard thy spirit forever."

"Do it quickly, as thou wish."

The young warrior, turning to the west, kneeled down upon the ground, and calmly waited the fatal stroke. Kumagae, hanging his head, was greatly absorbed in deep meditation, wondering how to treat him, for he knew not where to pierce his sword through and give him the *coup de grace*. His eyes glistened with tears, his senses became confused and he almost lost consciousness; but the footsteps of his comrades drawing near, compelled him at all costs to act. In an instant the sword

face of unrepentant sinners, and finally bowed. This made Kōmei lose his hold, as he called to mind that his own son, Kōjiro, was about the same age as the noble young warrior.

"What art thou? The fish is scolded. Tell me thy name, and I will save thy life."

"What is thy name, my honorable?"

"Kunagae-no-Jimenezumi, of Minashi, and an insignificant fellow."

"I will not make my name known, but I am just the foe for thy sword. Take my head without delay and ask my name from others."

Then Kunagae muttered, "What a gallant warrior he is! Even though I kill him, defeat will not be victory; and also victory will not turn out to defeat should I save him. This very morning when my son Kōjiro got a slight wound, deep was my sorrow; and when the lords of the Hike hear about the death of this fair lord, how they will grieve! I will save his life."

With this, he looked back, and there, coming towards him, were Tōbi and Kōjiro, was accompanied by some fifty horsemen. Wiping the tears from his cheeks, said painfully:

"Behold! Our comrades have come in sight like cloud and breeze. Alas! There is no way to spare thy life. It is better to die by my hand than by the hand of others; I will guard thy spirit forever."

"Do it quickly, as thou wish."

The young warrior, turning to the west, knelt down upon the ground, and calmly waited the fatal stroke. Kunagae, hanging his head, was greatly absorbed in deep meditation, wondering how to treat him, for he knew not where to pierce his sword through and give him the coup de grace. His eyes glistened with tears, his senses became confused and he almost lost consciousness; but the footsteps of his comrades drawing near, compelled him to

stand the evening. The one was Kunagae-no-Jimenezumi, a brave general of sagacity and valour of the first; the other, Minashi-no-Asumori, a blooming youth of seventeen summers and brawny in war. This is famous, known as the Single Combat of the two at Soma-no-mura.

At the battle of Ichimatsu, the Hike army was terribly crushed by the Minashi clan. Their lost ground, men and women of high rank of the Hike were compelled to take refuge in a boat at Soma-no-mura. Kunagae-no-Jimenezumi of Minashi, proceeded alone towards the shore in search of the most powerful and gallant warrior of the Hike with whom he desired to decide for victory or defeat in single combat. Just then, a man on horseback was plunging into the sea; he was attired in a gold brocade robe with stork figures, and also clad in light green armour. A bright horned helmet was tied upon his head, he wore a gold sword, and carried twenty-four arrows on his back, and was nimbly mounted on a grey-spotted charger with a gold saddle, holding a bow in his left hand and the reins in his right. Thus he moved on some fifty or sixty yards into the sea, fixing his eyes on a boat in the distance.

Looking at him, Kunagae waving his fan cried, "Halloo! why art not thou ashamed to show thy back to thy foe? Thou art, I judge, a noble warrior of the Hike army. Come back and let us combat!"

The warrior who was called turned and hurried to the beach, while Kunagae advanced a little into the sea to ripple with him.

They scuffled, each trying his best to throw the other. After some time, Kunagae tripped the gallant warrior, and down they went with Kunagae on top. Kunagae raised the helmet of the

feeling that he might eventually exert an evil influence upon his sister and sister-in-law, who were now so obedient to him and to him. He was, therefore, determined to quit the palace and go to Nohomura, a far away land of darkness, from which he would have no hope of turning and where he would be absolutely alone. As he had no power to refuse to obey his parents' commands, he prepared for his sorrowful journey and set out upon his way to the dark island.

Not being willing to leave without a parting gift to his sister, he decided to "leave" her at least to say farewell. On his way, however, in some mountainous way, he caused a great commotion which so alarmed the Amatsukami Ogi that she immediately dressed as a warrior and gathering her bow and arrows, appeared upon the scene and exclaimed in a sharp tone, "You travel with arms, you have? I am one of the gods."

At these unexpected words, Mikoto no-Mikoto was much astonished, but said, "Sister, I am here to bid you goodbye, thinking this might be our last meeting. I am now on my way to Nohomura, having been banished from the palace by our parents."

His sister did not believe him, and did not wish him there at her house. Finally, he proposed to prove his honesty and truthfulness in some ridiculous manner, saying to his sister, "I will bring forth children and if they are all boys, my honor will be established; but if they are girls, you may know I have spoken falsely." Whereupon four boys appeared and Amatsukami Ogi was greatly impressed and agreed to allow him to remain with her. He did not, however, improve his opportunity, and soon began to be swayed by his evil tendencies and committed many wicked deeds, destroying even his sister's rice fields and her most valued sacred treasures. She was amazed and sought to punish him, but he all seemed in vain. At last his parents decided to exile him, convinced that his conduct would never improve, and but useless of all she had said to him. The

land, and there was a bright adolescent blood.

That boy, Mikoto no-Mikoto, on the occasion for him is more pitiful than one who has been banished. He was away with occasions of distress, and he was not. How could he be so? He was pitifully, pressing his arms to his face.

Kamigata, that was the last with the broad robe. He found a dark, closed in a broad cloth which was fastened to the waist and discovered the youth to be the very player of the flute, in that his castle at Ichimori and he stated, "How lovely and pitiful! Though there were thousands of armed men in our army, none could play such a melodious tune at this time of war." He took it with him, and showed it to his lord, and all the knights assembled were delighted with it.

A little later on, it became known that the youthful enemy was Taira-no-Mikoto, son of Taira-no-Mikoto. From that time, Kamigata showed his bold and winning ecclesiastical gait, devoted the rest of his days to the pilgrimage of Amatsukami. Away, away!

AMATKASU OGAMI

The very beginning of creation, the godless Amatsukami Ogi ruled over the Japanese empire. The establishment of Dai Nippon, arranged every thing on the "Island of the Rising Sun," and was the ruler of light. She had two brothers, one of whom, Taira-no-Mikoto, ruled the sea; and the other, Mikoto no-Mikoto, governed the land. The latter was very irritable and often lost his temper and became very angry, giving much trouble to his parents, brother and sister. They worried much over him and sought in every way to influence him for good, but it all seemed in vain. At last his parents decided to exile him, convinced that his conduct would never improve, and

flashed, and there was bright, adolescent blood.

Ah! how pitiful was Kumagae on the occasion, for who is more pitiful than one who bears bows and arrows! There are always such occasions of distress among warriors. How cruel was the blow! He wept bitterly, pressing his sleeves to his face.

Kumagae then wrapped up the head with the brocade robe. He found a flute enclosed in a brocade cloth which was fastened to the waist, and discovered the youth to be the very player of the flute, at dawn, in his castle at Ichinotani and meditated, "How lovely and pitiful! Though there were thousands of armed men in our Genji army, none could play such a melodious tune at this time of war." He took it with him, and showed it to his lord, and all the knights assembled were blinded with tears.

A little later on, it became known that the youthful enemy was Tayu-Atsumori, son of Tsunemori. From that time, Kumagae shaved his head, and wearing ecclesiastical garb, devoted the rest of his days to the pilgrimage of Atsumori. *Namu Amida Butsu!*

AMATERASU OGAMI

AT the very beginning of creation, the goddess Amaterasu Ogami ruled over the Japanese empire. She established Dai Nippon, arranged every thing on the "Land of the Rising Sun," and was the ruler of light. She had two brothers, one of whom, Tsukiyomino Kami, ruled the sea; and the other, Susano-no-Mikoto, governed the land. The latter was very irritable and often lost his temper and became very angry, giving much trouble to his parents, brother and sister. They worried much over him and sought in every way to influence him for good, but it all seemed in vain. At last his parents resolved to exile him, convinced that his conduct would never improve, and

fearing that he might eventually exert an evil influence upon his brother and sister who were now so obedient, kind and good. He was, therefore, sentenced to quit the palace and go to Nenokuni, a far away land of darkness, from which he would have no hope of returning and where he would be absolutely alone. As he had no power to refuse to obey his parents' command, he prepared for his sorrowful journey and set out upon his way to the dark island.

Not being willing to leave without a last appeal to his sister, he decided to call upon her at least to say farewell. On arriving, however, in some unfortunate way, he caused a great commotion which so alarmed Amaterasu Ogami, that she immediately dressed as a warrior, and gathering her bow and arrows, appeared upon the scene and exclaimed in a sharp tone, "You rascal, why came you here? Begone this instant."

At these unexpected words, Susano-no-Mikoto was much astonished, but said, "Sister, I came here to bid you goodbye thinking this might be our last meeting, as I am now on my way to Nenokuni, having been banished from the palace by our parents."

His sister did not believe him, and did not wish him there at her home. Finally he proposed to prove his honesty and truthfulness in some miraculous manner, saying to his sister, "I will bring forth children and if they are all boys, my honor will be established; but if they are girls, you may know I have spoken falsely." Whereupon four boys appeared, and Amaterasu Ogami was greatly impressed and agreed to allow him to remain with her. He did not, however, improve his opportunity and soon began to be swayed by his evil tendencies and committed many wicked deeds, destroying even his sister's rice fields and her most valued sacred treasures. She displayed wonderful patience and sought to help and encourage him to a better life, but needless of all she had said to him, his

behavior became worse and worse, until one day when she was weaving a marvelous piece of sacred cloth to be presented to the gods, he chased a wild horse into the house, causing dreadful havoc and the total destruction of the beautiful fabric, besides the death of Amaterasu Ogami's maid.

Exasperated beyond control, Amaterasu rushed into the Amano Iwato and closed its doors of rock, leaving the world in utter darkness. In great alarm, eight hundred gods met together and consulted as to how they could induce the goddess of light to come forth again and shed upon them her gracious radiance. It was left to the decision of the god of wisdom, who in his understanding of woman's nature devised a plan which he knew would not fail in its purpose. He arranged for a festival with music and dancing to be held at the very entrance of the Iwaya, during which Ametachikaranomikoto, the god of strength, should stand by the doors to be ready at the first opportunity, if the sun goddess opened them just a little to see what was going on, to use all his power and prevent their being closed. All was made ready for the great merry-making that was to tempt back the light of day, and they gathered around in the hopeful expectancy of basking once more in sunshine.

The sound of music was carried even beyond the forbidding doors of stone, and the shouts of gay laughter and applause of the dancing reached the ears of the wondering sun goddess, amazed that revels were being held despite her absence, and at once she made up her mind to divine the meaning of it all, and discover, if possible, by peeping out, the occasion of such a celebration. She drew cautiously to the door and after listening to all that went on, without being able to understand it, she could no longer resist her desire to know, and slowly drew back the massive door to make the smallest aperture through

which she might look slyly out. But back it flew as though but of paper, and the great god of strength burst in upon her, followed by the rejoicing gods of other powers, who craved her glorious light. Flattered by their high praise, she stepped forth, bringing with her the splendor of effulgent day.

SAMURAI AND CHERRY BLOSSOM

Long ago maidens sweetly sang "*Hanawa-Sakura-yo Hitowa-bushi!*" (If born a man be a *samurai*, but if a flower be the cherry). In this Eden of the East, the cherry has always been queen of flowers, and the *samurai* was considered a king among men. When spring follows winter and Nature is waking from her long sleep, from end to end Japan is decked with the beautiful cherry blossom, so fair and so graceful, that it charms both old and young, and excursions "to view the cherry" are made to every place where it grows in profusion. Its season is, however, very brief, for a sudden blast of wind will sweep the flowers from the tree, till not a single petal remains.

It was the greatest and most desired honor for a *samurai* to risk his life in his first campaign, and as the cherry blossom will not remain on the tree as long as other flowers, the *samurai* and cherry blossom have always been associated together in the minds of the Japanese, for the flower that falls to the ground so quickly seems typical of the soldier's life. In olden times it was considered the greatest shame for a *samurai* to die at home in his bed; as it was also a great disgrace to die in soiled clothes, before going to battle they bathed and changed their clothing saying, "Thus we decorate our death." Moreover, it was a disgrace to be sent home wounded or to die at home sick, and especially to be taken prisoner. In the latter case suicide was preferred, and from their point of view, perfectly justifiable.

which she might look slyly out. But back it flew as though out of paper, and the great god of strength burst in upon her, followed by the reigning gods of other powers who moved her glorious light. Flashed by their high power, he stepped forth, shaking with her the door of effulgent day.

SAKAI AND CHERRY BLOSSOM

I long ago mentioned sweetly, sang "Aki no Yuki no Yuki" (If born a man be a sawaway, but if a flower be the cherry). In the Eden of the East, the cherry has always been queen of flowers, and the sawaway was considered a kind among men. // Then spring follows winter and Nature is waking from her long sleep, from end to end Japan is decked with the beautiful cherry blossom, so fair and so graceful, that it charms both old and young, and excursions "to view the cherry" are made to every place where it grows in profusion. The season is, however, very brief for a sudden blast of wind will sweep the flowers from the tree, till not a single petal remains.

It was the greatest and most desired honor for a sawaway to risk his life in his first campaign, and as the cherry blossom will not remain on the tree as long as other flowers, the sawaway and cherry blossom have always been associated together in the minds of the Japanese, for the flower that falls to the ground so quickly seems typical of the soldier's life. In olden times it was considered the greatest shame for a sawaway to die at home in his bed; as it was also a great disgrace to die in soiled clothes before going to battle they bathed and changed their clothing saying, "Thus we die on our feet." Moreover, it was a disgrace to be a man home wounded or to die at home sick and especially to be taken prisoner. In the latter case

suicide was preferred and from this point of view, perfectly justified.

Later, because worse and worse, until she was wearing a narrow sword and a short cloth to be presented to the gods, he chose a wild horse into the forest causing death to love and the destruction of the beautiful things. To save the death of Amaterasu, Omi's

descendant I ground a sword, Amaterasu went into the Amatsi cave and closed the doors of rock, leaving the world in utter darkness. In great alarm, eight hundred gods met together and consulted as to how they could induce the goddess of light to come forth again and shed upon them her life-giving radiance. It was left to the descendant of the god of Japan, who in his understanding of woman's nature devised a plan which he knew would not fail in its purpose. He arranged for a festival with music and dancing to be held at the very entrance of the Iwato, during which Amaterasu, accompanied by the god of strength, should stand by the doors to be ready at the first opportunity if the sun goddess appeared then just a little to see what was being done to use all his power and put vent in it being closed. All was made ready for the great merry-making that was to tempt back the light of day, and they gathered around in the hopeful expectancy of seeing once more in sunshine.

The sound of music was carried even to the folding doors of stone, and the shouts of gay laughter and applause of dancing reached the ears of the woman and goddess, amazed that revels were being held despite her absence, and at once she made up her mind to divine the meaning of it all, and discover, if possible, by peeping out the occasion of such celebration. She drew cautiously to the door and after listening to all that went on without being able to understand it, she could no longer resist her desire to know, and slowly drew back the sliding door

to make the goddess of light appear. The goddess of light, seeing the goddess of the sun, was so

CURRENT JAPANESE THOUGHT

The address made by His Excellency the Minister of Finance, Marquis Katsura, at a recent meeting of the Clearing Houses of Japan, embraced a statement of Government work and policy, and has been widely quoted and commented upon, the opinions of the Japanese press of course varying. Concerning Japan's policy Marquis Katsura said :

"Our public debt expanded by leaps and bounds during and after the war with Russia, and at the same time taxes were increased to the utmost, the result being that extreme uneasiness was entertained concerning our finances ; market quotations both at home and abroad went down to bottom, and the foundations of the economic circles in Japan were shaken. It was the most fortunate thing for Japan that both the Government and the people were sagacious enough to see the cause of the disease and did not spare any effort to cure it. First of all the Government set about the re-adjustment of finances, and simultaneously the redemption of public bonds was instituted. The harmony of finance and economics, and lessening the burden borne by the nation have been and are the things the Government has always in view. Commercial people, appreciating the Government's policy, always have rendered assistance, and thanks to their efforts, our finance and economies have now recovered a normal and healthy condition. Being thus far successful, the Government will, of course, adhere to the policy hitherto pursued. The development of the country has added to the responsibility Japan has towards foreign countries, and it has become all the more necessary to solidify the foundations of our finance and economics. The nation may rest assured that the Government will never abandon

the policy pursued so far.

In compiling the Budget for the next fiscal year the Government made it a point, firstly, to maintain equilibrium between the revenue and expenditure, and not to resort to public loans ; secondly, to support the redemption of public bonds at least over 50,000,000 yen every year, so that the credit of the bonds may not be decreased. These two points are the backbone of the Budget for the next fiscal year.

Since the establishment of the Empire it has been the great and unerring policy of Japan to maintain the permanent peace of the Orient, and to assure the safety of the Empire. The powers have now recognized the sincerity of Japan. The alliance with Great Britain has been cemented, the two countries are striving to maintain peace, and relations with other powers are also in a most satisfactory condition. In view of the present situation of Japan, and the experiences obtained through the late war, I have realized how important it is to preserve the peace of the Orient, and since I reorganized the Cabinet, it has been my sole aim to develop the policy of peace and to advance the prosperity of the nation. As national defense has the most important bearing upon the preservation of peace, the greatest attention must be paid to it. The recent tendency of the world in regard to naval armaments shows a remarkable change in the construction of war ships. Although Japan has no necessity to abruptly expand her navy, as far as present circumstances are concerned, yet it is unavoidable from the view-point of national defense that a proper change should be made in war ship construction in order to keep pace with the navies of the powers. Thus the already established plans in the construc-

tion of war ships have to be changed to a certain extent, and on that account an increase of appropriations has become necessary. The financial conditions have been so much improved that the country will not be embarrassed in the least by providing the necessary expenditure for national defense. The Government has therefore decided to expend about 80,000,000 yen in six years, in addition to the already fixed outlay, the demand being met by the ordinary revenue. This sum is essential to the completion of the national defense of the Japanese Empire, and it is trusted that the world will appreciate this fact.

The floods this year had such great dimensions that the extent of the damage suffered by the people was extraordinary. In this connection many voluntary enterprises have been started to lessen the suffering of the people, and I greatly appreciate these public-spirited enterprises. The Government is still investigating the expenditure which is needed for the afflicted districts, but a rough estimate has been made, and the necessary fund will be provided before long.

Drainage is vitally important for the preservation of land, and protection of life and property of the people. A fundamental policy should therefore be established for drainage. It should include all items relating to rivers, forests, embankments, railways etc. It is for this object that a committee on drainage was organized the other day.

By the annexation of Korea, the constant source of trouble in the Far East has been cleared away and the peace of the Orient permanently assured. Korean subjects numbering over 10,000,000 are now under the benevolent administration of the Mikado. As a result of annexation, the responsibility for all sorts of expenditure needed for the preservation of peace and to open the resources of wealth in the peninsula, has been placed on the shoulders of

Japan. Japan has already expended an enormous amount of money in Korea, and now the accounts of the Korean Government have been placed on an independent footing. Various methods have also been devised for the effective utilization of outlays, and the Government had to add only a small amount for expenditure after annexation, to the fixed amount. It will thus be seen that the annexation of Korea has put no special burden on the general finances of Japan.

The redemption of public bonds, which was commenced at the beginning of this year, has been smoothly carried out, affecting already 500,000,000 yen worth, the term of which is due.

* * * * *

It is quite proper that the Government should adhere to the conversion scheme once established, but the public often has various misconceptions about the policy. I therefore take the opportunity to express the Government's determination in regard to this question.

In order not to cause abrupt change of tone in the money market at home by utilizing a huge amount of foreign capital, the Government has taken care not to appropriate foreign funds above 20,000,000 yen. Through this precautionary measure the money market has not been abnormal. It is admitted that idle money has been increased through the redemption of bonds, but it is constantly distributed among the local districts through the Hypothec Bank, Finance Department etc. The fact that circulation in Japan is concentrated in one particular place and that the provinces are short of funds is the most deplorable phenomenon, and the present sluggish state of the money market will afford the best opportunity to cure the defect, as idle money can be distributed among the districts which are in need of funds.

With regard to the condition of the economic circles, statistical investigations

Japan has already decided on enormous amount of money to Korea and now the accounts of the Korean Government have been placed on an independent footing. The Government will then be able to deal with the situation with more confidence, and the Government will be able only to deal with the situation with more confidence. It will thus be seen that the situation of Korea has not no special burden on the general finances of Japan.

The redemption of public bonds, which was commenced at the beginning of this year, has been smoothly carried out, affecting merely 500,000,000 yen worth, the form of which is as follows:

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It is quite proper that the Government should adhere to the conversion scheme once established, but the public often has various misconceptions about the policy. I therefore take the opportunity to express the Government's determination in regard to this question.

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express to make good the charges caused by the goods could not be considered in the paper weekly. However, the Government's intention to establish a new policy of free importation, / to the /

investment in the of the same result of the balance being high interest, the paper regards it as logical response to the measures of reclamation already carried out. In short, the paper considers the Government's success with its financial measures subject for national confidence.

* * * * *

The *Yokohama Specie Bank* regards the Premier's policy, which he considered as best suited to the financial situation, to carry out the reclamation, as well as conversion, as a change from the declared policy of the Government at the beginning. It was conversion that the Government was to adopt as the sole policy. If that policy had been a success, as the Premier declared, then that policy should be consistently adhered to. But, which he declares that past experiences have led him to adopt both redemption and conversion as the most proper policy, it amounts to an acknowledgment of the failure of his first policy. The paper advises the Government in that case, to wait for better opportunity for the work of conversion.

* * * * *

The *Yokohama Specie Bank* questions whether the Premier will be able to make good his declaration, which is commendable in itself, that the Government would adhere to its fixed financial policy. The Government has on its programme several new undertakings that are considerable for coming years while lacking sources of income to carry them out. Such a policy is inconsistent with the desire to stabilize the financial basis. As to the conversion of public loans, the paper thinks that the Premier has learned a lesson from the conversions of the past.

how the relative expenses are gradually being reduced. The amount of capital of banks and other companies, mostly in Japan, is estimated at 100,000,000 yen, and the amount of deposits is 1,000,000,000 yen. The companies started when the country was at its climax, and needed investment, but have been restricted by the war and have not produced the economic growth. The companies raise funds by borrowing and other means, and the issue of debentures, etc., and interest has a downward tendency. By such means their foundations are being solidified. However, since which were greatly depressed have begun to be revived, and we are now being blessed with the dawn of economic prosperity."

* * * * *

The *Yokohama Specie Bank* further approves the Premier's statement to the basic policy, which is stated in an indirect manner every fresh turn of financial affairs. The Government's financial policy fundamentally aims at the maintenance of a balance between the revenue and expenditure, and does not look to loans as sources of income, while annually redeeming national loans to an amount not less than 50,000,000 yen. If the writer agrees, this was all the financial business before the Government, it could not have found easier work, but to adhere to that, while disposing of a series of national affairs that were calculated to affect that policy, cost the government no small amount of labor. The paper explains one of these questions, and the paper regards it a success on the part of the Government, that it has solved the question by means of an annual appropriation of some 80,000,000 yen for the next six years. The conversion of Chinese (Korea) has not affected the financial stability in any serious manner, as the Premier declares, and the people must be comforted by the fact that the Government is now in a position to meet the needs of the people.

show that reliable enterprises are gradually being developed. The amount of capital of banks and other companies newly inaugurated or extended from January till September last, is computed at about 363,000,000 *yen*, of which 68,000,000 *yen* belongs to banks or companies started when the enterprise fever was at its climax, and suspended afterward, but have been restarted this year—an eloquent proof as to economic circles. The companies raise funds by honest and sure methods such as the issue of debentures etc., and interest has a downward tendency. By such means their foundations are being solidified. Business circles which were greatly depressed have begun to be active, and we are now being blest with the dawn of economic prosperity."

• • • • •

The *Kokumin's* Tokyo letter approves the Premier's stout adherence to the basic policy, while meeting in an adroit manner every fresh turn of financial affairs. The Government's financial policy fundamentally aims at the maintenance of a balance between the revenue and expenditure, and does not look to loans as sources of income, while annually redeeming national loans to an amount not less than 50,000,000 *yen*. If, the writer argues, this was all the financial business before the Government, it could not have found easier work, but to adhere to that, while disposing of a series of national affairs that were calculated to affect that policy, cost the government no small amount of labor. The naval expansion is one of these questions, and the paper regards it a success on the part of the Government, that it has solved the question by means of an annual appropriation of some 80,000,000 *yen* for the next six years. The annexation of Chosen (Korea) has not affected the financial stability in any serious manner, as the Premier declares and the people must welcome that assurance. The unexpected

expense to make good the damages caused by the floods could not be avoided, and the paper heartily approves the Government's intention to establish a fixed policy of river improvement. As to the re-adjustment in future of the entire remainder of the bonds bearing high interests, the paper regards it as logical sequence to the measures of readjustment already carried out. In short, the paper considers the Government's success with its financial measures subject for national congratulation.

* * * * *

The *Jiji Shimpō* regards the Premier's policy, which he considered as best suited to the financial situation, to carry out the redemption, as well as conversion, as a change from the declared policy of the Government at the beginning. It was conversion that the Government was to adopt as the sole policy. If that policy had been a success, as the Premier declares, then that policy should be consistently adhered to. But, when he declares that past experiences have led him to adopt both redemption and conversion as the most proper policy, it amounts to an acknowledgement of the failure of his first policy. The paper advises the Government in that case, to wait for better opportunity for the work of conversion.

* * * * *

The *Tokyo Asahi* questions whether the Premier will be able to make good his declaration, which is commendable in itself, that the government would adhere to its fixed financial policy. The Government has on its programme several new undertakings that are continuable for coming years while lacking sources of income to carry them out. Such a policy is inconsistent with the desire to solidify the financial basis. As to the conversion of public loans, the paper thinks that the Premier has learned a lesson from the conversions in the past to aim at the rebonding of all

high interest bonds by degrees." The paper reads into this phrase the Government's resolution to refrain from hasty and strained efforts of conversion. A forced conversion will surely end in jeopardizing financial and monetary order of the country. The *Tokyo Asahi* is not so hopeful as the Premier on the two eminent barkers, Baron Mastuo and Mr. Toyokawa, who spoke of the return of better times. The floods, for one thing, struck depression again into the heart of the market which had early shown signs of recovery.

* * * * *

The *Hochi* declares that the recent speech made by Premier Katsura on the Government's financial programme shows that the Government has decided to continue its formal loan policy and carry into practise the naval expansion scheme, as the result of which, the bill relative to the reduction of income tax, has apparently been sacrificed, and shall probably be shelved for some time to come. The paper considers this a serious affair, demanding the attention of the nation.

Mr. Chisaka, a prominent member of the House of Peers, says :

"The financial Policy of the Katsura Cabinet for the next fiscal year, an outline of which was given the other day by Marquis Katsura, can not be said to be at all sound. The Government intends to increase, more or less, the expenses both for the fulfillment of naval armament and river improvement ; but it is a question whether the Government, which pledged itself for the continuation of its celebrated nonloan policy can make both ends meet in the next year's Budget. The fact that the Marquis did not say even a word in his last speech with regard to the adjustment of taxes, makes us doubt the intention of the Government for the fulfillment of its promise made in the last session of the Diet, about the reduction in income tax. The increase of expenses for the administration of Chosen is inevitable, and what we should like to know is, whether the Government has a definite source of funds to cover these new items of expenditure."



Mr. Chisholm, a prominent member of the House of Representatives, says: "The financial policy of the Government for the next fiscal year, on which of which was given the other day by Mr. Marquis Katana, can not be said to be at all sound. The Government intends to increase more or less the expenses both for the fulfillment of naval armament and river improvement; but it is a question whether the Government which pledged itself for the continuation of its celebrated nonpartisan policy can make both ends meet in the next year's budget. The fact that the Marquis did not say even a word in his last speech with regard to the adjustment of taxes makes us doubt the intention of the Government for the fulfillment of its promise made in the last session of the Diet about the reduction in income tax. The increase of expenses for the administration of Chosen is inevitable, and what we should like to know is whether the Government has a definite source of funds to cover these new items of expenditure."

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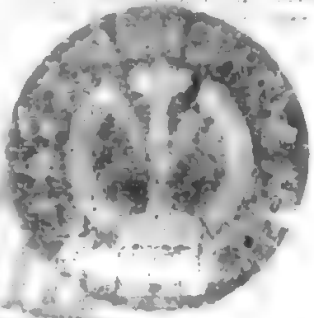
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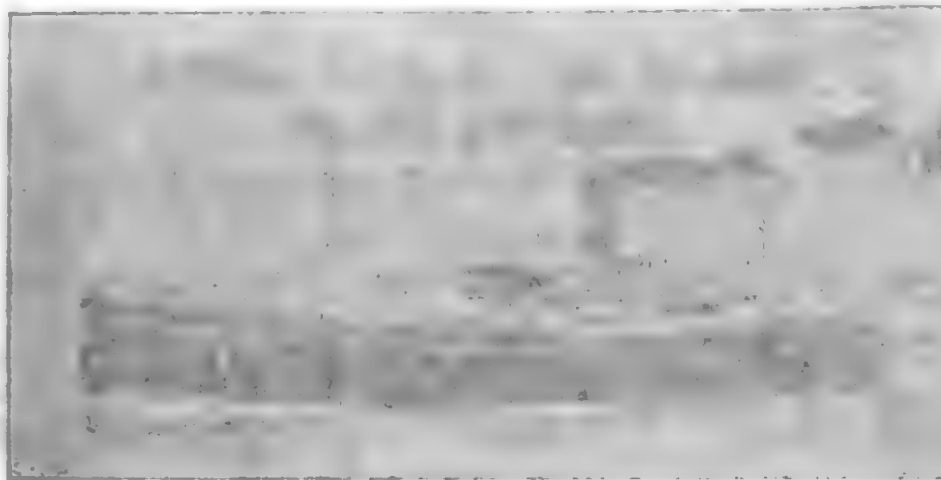
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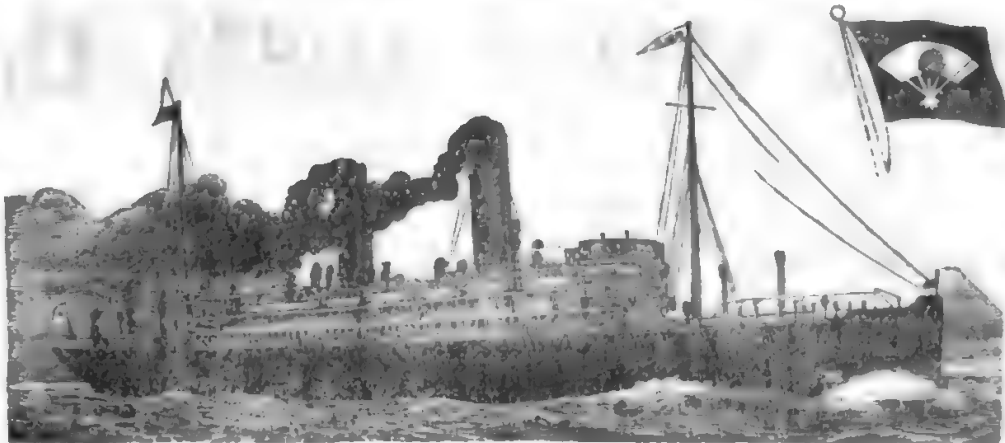
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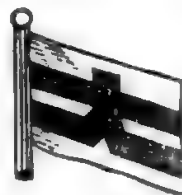
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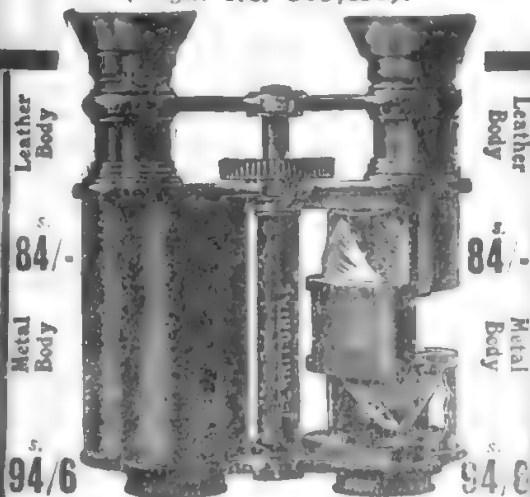
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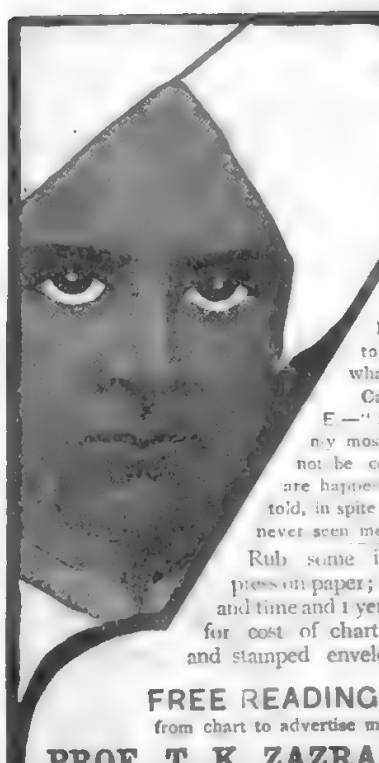
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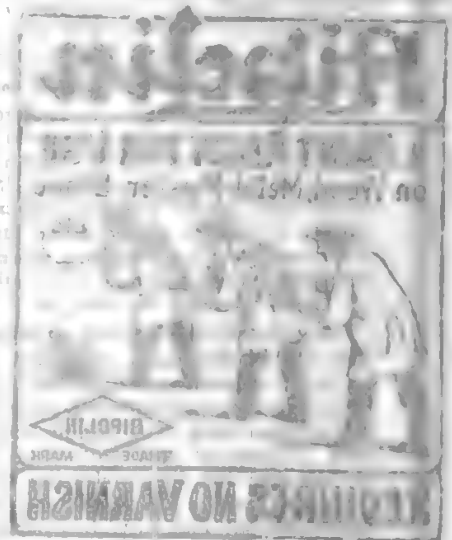
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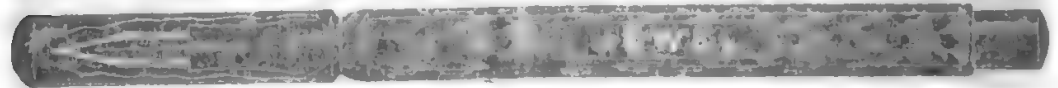
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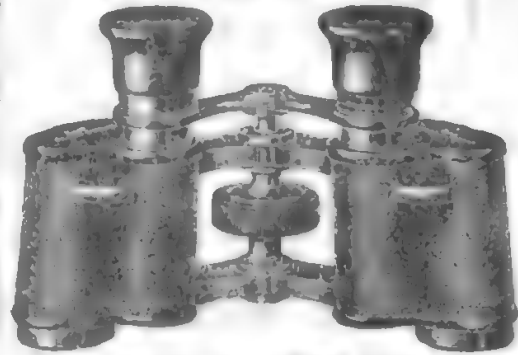
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我邦古來よりの商事取引の狀態を見れば如何に信用を重んじたる者なるかを想起すると同時に、今日も亦同一たることを、首肯せられる、弊商會は北は北海道より南は琉球の端迄も取引しつゝあるが、殆んど信用取引である、無論商取引を爲すに當つては先

方の信用如何に深く意を用ゆることであるが、若し在留外商の如く日本商人が不信用の者であるならば如何にして此商取引を爲し得べきか、然らざる所以のものは全く國民の商業道德の進歩を現はすものと謂はざるを得ない云々、
(東洋經濟新報所載)

編輯餘言

新渡戸博士の話にこんなのがあつた、

「日本人は知つた人には非常に愛想がよいが知らぬ人に對しては實に不愛想極まる。汽車に乗つても人を押し分けて最先きに乗り込み毛布を其處等に掛けたり、靴を乗せたりして獨りて廣い場所を占領し、他客の不便を知らぬ顔して居たり、甚しきは豫防策として腰た振りをして居たりする。知人へ對する禮儀を知つて居て公衆に對する觀念が無い。昔から日本人は公衆を全く敵視し何等の温情をも持つて居なかつた、人を見れば泥棒と思へたのだ、男は家を出れば七人の敵がある」など、公衆を全く度外視して居る、之は日本人の先祖以來遺傳せる惡弊だらうと思ふ、何も先祖傳來だと云つて惡弊を受け繼ぐに及ばぬ。」

實に此言の通りである、蓋し戰國時代以來、封建制度の完備した爲め、いゝる惡思想が生じたのだらうと思はれる、例へば注文主を個人的に知つて居ないと殊に遠距離の地からの注文だと故意に粗惡品を送つたりするのは日本人許りの惡弊で無いのだ、日本人全體の國民性をなしてゐるのだ。但し國民性だからと云つて平氣で居る必用は無いのだからお互に注意しなければならぬまい。



次第に中間外商のコンミツション（口錢）を得る餘地の減少せるは、已むを得ない、即ち此原因は一は日本商人の海外貿易的技術の發達せると一は商取引上の競争が激烈となつた爲めである。

昨春北米合衆國旅行中、米國商人、會社等にて日本の商人と直接取引を爲せる者に逢ふ毎に、取引開始以來年限及商取引上に就て如何に日本商人を感ずるかと云ふ問題を屢々持出したのである、然るに一人として日本商人の不道德を唱へた者はなかつた極めて満足であると彼等は云ふて居つた併し尙ほ何か注意すべき點はあるまいかと談じたるに、多くの中で只二人あつた、一人は曰く日本商人の取引は英語を用ゐるを可とする、稀れなれども文意を明瞭に解し難く感ずることがある、併し之は只日本との取引のみではない、國語を異にする國と取引をする場合には英語に精通した人と雖ども時に此事は免れぬのであると、他の一人は曰く日本商人との取引は非常に正確でなければならぬと感ぜしことがある、嘗て

過去八年前の取引に於て一回包紙の色が印刷所の誤りで常用の物より色が少し薄くなつたことがある、自分に於ては大したことゝも思はず其儘送つたが此品物に對して五分の値引を申込まれたことがあつた如何にも其意を解し得ない其れで其割引の申込は甚だ不法であると云ふことを云つたが、日本に於ける商店は之に對する委しき説明をして來られた、日本に於ては一度或る品物の市場を開いたときには一見して何時も同一の品であると云ふことを直ちに認めらるゝの必要がある、僅か包み紙の色の薄いと云ふことは實品に於いて相違がなければ故障なきが如くなれども、包紙の色の異なる爲めに實品にも相違があるではないかと云ふ感覺を覺える從つて賣れ行きが鈍い又は値引をせねばならぬことが起つて來る、事實包み紙の色の薄い爲めに販賣の勞を増し、値引を爲ねばならぬと云ふ故に五分の値引を請求した故である」と多くの米國商人に聞き質せる内、不満足を抱けるは前記二人に過ぎぬ、而かも此兩者の言と



は多くの場合絹糸商人の手を經れども一、二の大工場は製絲家（伊太利等にある）と直取引を爲す其方法としては掛賣取引最も多く行はれ年の始めには通常長期の契約成立す而して現時の傾向は其期限を漸次に短縮しつゝありと云ふ現金取引も稀に行はれつつあるが如し商習慣として掛賣勘定九ヶ月以内は割引なし、六箇月以内は一、三分の二%三箇月以内は三、三分の一%即時拂は五%の割引をなす。

人造絹糸は年々其使用額を増しつゝありて多くは「トリミング」即ち帽子又は衣服の裝飾用として用ゐられ又織物としても使用せらるゝ、獨逸の人造絹糸製造高は一九〇八年中一、一八〇噸にして尙三〇〇噸を瑞西及白耳義より輸入したりと云ふ。

日本商人の道德

日本人の商業道德、殊に海外貿易に對しては日本商人の道德が不信用である、嘗に外國人のみならず、

日本の當路の人にして直接關係のない人が屢之を口にして居る、併し果して日本商人の道德が外國人及日本人に云はるゝ如く廢類して居るか實際深く研究して見る可き問題である、大抵の人が日本商人の道德を彼是と云ふ其基礎が何處にあるかと云へば、事實其商取引に與からない外國人の言葉を信じて直に事實であると速断するのである。

外國商人にして、日本商人の不道德を詰むるのは、又た前に大に深い原因がある、而して其多くは外國に居る外國商人にあらざして、本邦在留外商である何故に事實を曲げて、日本商人は不道德であると云ふか、是は我外國貿易なる者が、追々日本商人の手に歸して數年前の如く在留外商の手を次第に遠かるからである、即ち自己の業務の衰頹を來したるが爲め其挽回策として此惡口を吐くものと信ぜらるゝ、些少の商事取引上の行違ひがあれば之を針小棒大に報告して日本商人は皆斯くの如しと云ふのである、彼等の業務の衰頹を來せるは時勢の然らしむる所で、

日本商人の跋扈

卷之八

THE UNIVERSITY OF CHICAGO PRESS

の、其の、野田、の、人、並、録、

三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

人與物之關係

THE UNIVERSITY OF CHICAGO

博覽會、公園、展覽館、圖書館、博物館、體育場、劇院、音樂廳、電影院、商店、住宅、學校、醫院、政府機關、宗教場所、公共設施、交通樞紐、商業中心、文化遺產、自然景觀、城市規劃、建築設計、環境保護、社會服務、社區發展、國際交流、科技創新、藝術表演、體育競賽、教育培訓、醫療保健、金融服務、法律諮詢、心理輔導、職業培訓、創業孵化、社會公益、慈善事業、環保活動、社區服務、青少年活動、婦女活動、老年人活動、殘疾人活動、少數民族活動、宗教活動、學術研討、文化交流、旅遊觀光、休閒娛樂、健身運動、美容養顏、健康飲食、時尚潮流、影視傳媒、網絡資訊、數字經濟、人工智能、大數據、雲計算、物聯網、區塊鏈、量子計算、太空探索、深海探險、極地考察、生態保護、氣候變化、能源開發、新材料、新技術、新產業、新模式、新业态、新領域、新空間、新舞台、新舞臺、新時代、新未來。

○此心誠實，而無欺妄，則可以內而自足，而外而足以應人。

大正十三年九月

THE UNIVERSITY OF CHICAGO

平野 幸三郎

[illegible]

「世界は日本人の手で救済さるゝ」の大工

... 1990 ...

三、政治小説の発展

卷之四十五

此其所以爲一也

卷之六

三、丁亥年（一八六七）年之計開列如下：

六、里制不長因錢是金幣故，雖今日中國人之手

同姓の輩を誹り、己を以て人を不置にする人

三、四、五、六、七、八、九、十、本、部、分、別、の、分、割、

又、前記の如く、黒田城を、
通じ、其處へお城を

世間萬物，無非因果，不可不慎。

三、非特爲之，亦非特爲之。

卷之四

卷之二十一

[illegible]

日本人の生活、健康と精神を論ずる

二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

日本の常流の人心は、海禁開放のやうな大波瀾を喜

同業組合の中心は、新設の「エー」である。

第三圖説に於ける「新設の工業」

これは、同じ同業組合の建設である。

新設組合の建設は、以下の十名「エー」である。

各「エー」は、新設組合を建設する「エー」である。

新設組合の建設は、以下の十名「エー」である。

エー「エー」は、新設組合を建設する「エー」である。

新設組合の建設は、以下の十名「エー」である。

同業組合の建設は、以下の十名「エー」である。

新設組合の建設は、以下の十名「エー」である。

同業組合の建設は、以下の十名「エー」である。

新設組合の建設は、以下の十名「エー」である。

同業組合の建設は、以下の十名「エー」である。

新設組合の建設は、以下の十名「エー」である。

同業組合の建設は、以下の十名「エー」である。

新設組合の建設は、以下の十名「エー」である。

同業組合の建設は、以下の十名「エー」である。

これは、新設の組合である。新設の組合は、以下の十名「エー」である。

新設の組合は、以下の十名「エー」である。

同業組合の建設は、以下の十名「エー」である。

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同業組合の建設は、以下の十名「エー」である。

新設の組合は、以下の十名「エー」である。



物仲買商、繅糸業者、染色及整理業者等は一八四七年に於て一度協議會を開き次で同五四年に「チューリッヒ」地方絹工業組合を組織し同九二年に及んで其名稱を「チューリッヒ」絹工業組合と改稱したり此組合の任務は時々原料生糸の市況等を報じ同工業に關する諸統計を作るにありて一九〇五年に及び其中の織物業者は特に瑞西絹織物協會を組織し一致團結して同業發展の爲めに行動する一機關となしたり同七年には絹頸卷製造者により瑞西、獨逸頸卷製織組合設立せられたり而して以上は皆其事務所を「チューリッヒ」に置けり其他獨逸「ダスルドロフ」市に事務所を置き獨逸絹製造業協會に連なるもの十六名「ベルリン」市に事務所を有する「ベルベット」卸賣商組合の組合員なるもの十名「チューリッヒ」市に店を有し同地製品の取引を爲しつゝあり。

第三、獨逸に於ける絹織物工業

獨逸絹工業地の中最も重要なものは「クレフエ

ルド」市にして是に次で「エルベルフェルド」「スダルドルフ」「パーメン」等皆其近傍に位置す。

「クレフエルド」市が絹織物工業地として漸く世に知られたるは第十九世紀の後半にして其事業の基を爲してよりは未だ半世紀の外に出でず即ち里昂「チューリッヒ」等の絹工業地に比して遙かに後進なるものにして「デヤカード」機力機等應用の發達と共に自ら其位置を作りたるに近し殊に同地の「ベルベット」は一の特産物として認めらるゝに至り其量全産額の約三分の一に上り其他服地、編織傘他襟布絹、「リボン」等を産す。

目下同地にある織工場の數は一〇三にして内二二は「ベルベット」七三は通常織物七は兩者を共に産するものなり。

絹工業が消費する原料は生糸、紡績絹糸、羊毛、綿糸、人造絹絲等なり中生糸は勿論其最重要位置を占め紡績絹糸は「クレフエルド」に於て「ベルベット」製造の爲め多量に需要せらるゝ、之を仕入るゝに



製織し遂に又本元地を歴したり其時代革命軍の爲めに大損害を被りたる里昂市は非常の悲境に陥り或るものは「チューリッヒ」に移るの實況を呈せり一八三五年「ジャカード」機始めて同地に紹介せられ其工業は益々隆盛に向はんとするに際し里昂の工業は次第に回復して是と競争の位置に立てり又此時に至り「チューリッヒ」産「タフタ」の名漸やく世に高し力機の同地方に用ゐられたるは五十年以來のことにして是が爲めに其工業は一新紀元を開きたり又是と相前後して絹増量法應用せられ染色家の利潤を増したり。

一八九〇年頃よりして瑞西の機業家は其關稅關係若しくは工手雇傭の難易等に基因し其分工場を外國に設くることを計畫せり現に一八〇六年に至り同機業家等が外國(獨逸、佛蘭西、伊太利、北米合衆國等)に有したる織機の數は力機二七、一六一手織機一三、〇〇〇にして其割合實に全歐米絹織機の五分の一に當ると云ふ而して其分工場内の主なる技術者及支配

者は皆本國人にして職工は其土地より召集す原料は瑞西内地にて取引し製產品は直接土地の市場に供給したりき。

同地絹工業に要する生糸は其始めにありては全然伊太利に仰ぎ時には其製產品との交易も行はれたりと云ふ本邦產生糸の紹介せられたるは五十年以來の事にして皆横濱に在りたる同國商館の手を経て當地に直接輸入せられ又同國商人は近來上海、廣東等にも商館を設け支那產生糸の輸入を爲しつゝあり今參考迄に「チューリッヒ」絹織物組合が調査したる世界生糸の數年間平均產額を示さんに

歐羅巴		吉羅瓦	亞細亞	吉羅瓦
伊太利	1,200,000		亞細亞土耳其	1,100,000
佛蘭西	800,000		波斯及トルキスタン	1,100,000
西班牙	400,000		英領印度	1,000,000
匈牙利	350,000		佛領印度	1,000,000
瑞西	200,000		支那	1,500,000
露西亞コーカサス	400,000		日本	1,000,000
バルカン諸國	200,000			
歐羅巴土耳其	300,000			

「チューリッヒ」地方にある織物業者、生糸商、織

て同時に之を刈込むは言を俟たず。

「ゴブラン」織に用ゐらるゝ染料及染法は路易第十四世時代のもを其の儘襲用し赤には「コチニール」黄には「ゴート」青には「インデゴ」を用ゐ近世の人造染料類は實驗上不適當なりと云へり同染工場にて一箇年間に染めらるゝ原料の量は二五〇乃至三〇〇吉羅にして其色の數は千四百乃至千八百種なりと云ふ其加工せられたる色絲は一倉庫内に色別の順序例へば第一赤の二第二緑の〇等の附號の下に整然區劃して排列收藏せらる。

第二、瑞西に於ける絹織物工業


瑞西の絹工業地の中「チューリッヒ」市は最も大なるものにて他の地は皆之を中心として立つの觀あり又「バーゼル」市は「リボン」製織を以て名高く兩々相併んで當國の絹工業を代表するものと云ふべし。

瑞西の同工業は第十三世紀の中頃近東より伊太利

を経て入りしものなりと云ふ其の當時にありては單に「ムスリン」、紗等の生織物を産し「ブロケート」「ダマスク」「ベルベット」「タフタ」の類は伊太利工業地獨占の姿なりし、尤も其頃よりして當局者は常に産業發展の爲めに力を用ゐ之を補助獎勵し其製品齊一の規定を設け又整理を了らざるものを輸出することを禁じたり。

第十四世紀の末戰亂により其工業甚しく衰へたりしが第十六世紀の半ばよりして又着々進歩の域に入り爾後三世紀間は彼等が克く今日の圓熟を遂げたる技術の修養時代なりき即ち其頃には「クレープ」「ベルベット」「ダマスク」「リボン」及び薄き裏地用「タフタ」(後日「チューリッヒ」絹と稱へたる)を製造したり。

第十七世紀の末に於て「タフタ」に光澤を附する方法一専門機業家により創始せられ其聲價は遙に佛國產のものを凌ぐに至れり又第十八世紀には「ボロン」(伊太利)の特産なりし「ボロン、クレープ」を



數名の職工が斷へず従業して五年七年乃至十年を費すなり従て其價格も莫大に到底庶民の購求し得るものにあらず是古來佛國朝廷或は貴族の御用品なる觀を呈したる原因なるべし。

抑「ゴブラン」織なる名稱は此織物を巴里に於て製造し始めたる一染色家の名より來りたるものにして其發達經過の歴史を分つて三期となすべし即ち同製造業が萌芽を出したる第十七世紀（中に就て路易第十四世時代の作は最も異彩を放ち今も尙は世人の歎賞措かざるものあり）次に其名漸やく海外に知られ其製造業が最も隆盛なりし第十八紀、佛國皇室の沒落、人民美術思想の變遷等により甚しき悲境に陥りたる、第十九世紀是なり。

近來に至り佛國共和政府は此歴史ある國家的美術の滅するを惜み「セーブル」なる陶器製造と共に自ら之を監し國立製造所なる名稱の下に多額なる補助をなして其業を經營持續しつゝあるなり。

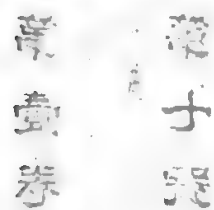
今更に轉じて同織物が如何にして製造せらるゝか

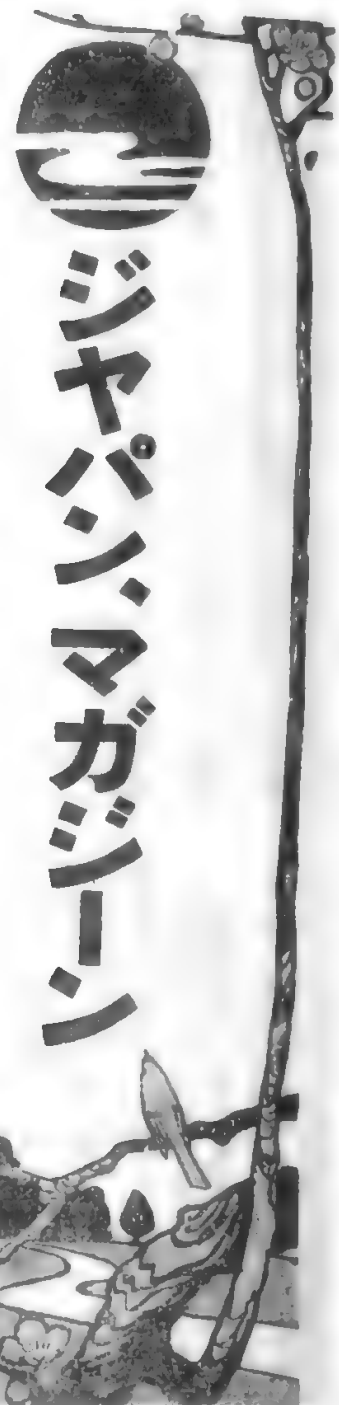
に就て述べんに元來「ゴブラン」織に用ゐらるゝ原料は羊毛又は絹絲にして經には専ら羊毛緯には毛又は絹を用ゐる其現はさる可き模様は常に緯絲の色を變ずることに依て行ひ經絲には原色の儘なる羊毛を用ゐるなり而して之を製織するには模様の縦方向に緯絲を打込むを以て模様の方向と製織の方向とは全く直角をなし製織中なる模様は横に現はるゝを見る是其作業の容易なると古來よりの習慣上より來るものなりと云へり。

其作業の實況を見るに經絲は上下二個の卷木により強く張られ其上部には奇、偶數の絲を交互に牽くことに依りて綾を作り得る如く裝置せられ二間乃至三間幅なる機臺に數人の職工各領分を限りて位置し彼等の頭上又は後方に掲げられたる原畫を参照しつつ其意匠と色合を案配し一方尖れる管を以て一小部分宛を製織するなり而して一回緯絲を通じたる毎に同管の尖端を以て之を打込み經緯の交錯を確固ならしむ「タビー」の織面組織は天鵝絨と同様なるを以

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第壹卷

第七號

歐洲各國に於ける

織物工業概況

第一、佛國に於ける「ゴブラン」織

「ゴブラン」織は夙に世界に其名を知られ本邦に在りても常に之を耳にす而も本來如何なるものなるかに至ては未だ精細なる報道を得たる例少なきが如し故に余は同織物の如何なるものにして如何なる歴史を有するものなるかに就て左に略述せんと欲す。

「ゴブラン」織は室内裝飾に用ゐらるゝ織物の一

種にして多くは「タビセリー」(壁繪)又は「タビー」

(敷物)の形を以て古來製織せられ又「タブロー」(額面)「リボン」等としても製出せられたるものあり。

其製織の要領は或繪畫に則りて多數微妙なる色彩を同様の色絲を以て現はし殆んど原畫と同一のものを得るにあり故に其用ゆる色絲の數は實に多數にして而も同一の絲を以て織れる部分は其色に依つて布面の一小部に限らる可きに依り實際作業の状態より云ふ時は全く其幾百千の小布面を相接觸せしめたるが如き觀なり故に其仕事の進捗も誠に遅々たるものにして一枚の織物(一間半乃至二間方形位のもの)に

未だ購讀せざる人に

本誌の目的とする所は日本百般の事物を遺憾なく世界に紹介せんとするに在り。然かも日本の事情に就いて何等知るなき外國人に了解せしめんと企畫せるものなれば事實は最平易に研究は最正確なり。蓋し日本人と雖本誌掲載の事實に就いて多くの知識を有せざる事は明瞭なりとす。本邦人亦必讀す可き雜誌たる事言を俟たざる也切に未だ購讀せざる各位へ本誌を薦む。

稟告

定 價		
部 數	代 價	(郵 稅 共)
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十二部	四 圓 五 十 錢	六 十 錢
	六 十 錢	圓

一 廣 告 料
本誌廣告掲載御希望の方は御一報次第早速掛員差出し相談可
申上候
本誌代價、廣告料とも凡て前金に願上候
は東京市芝區數寄屋橋局宛に御振込願上候
は凡て往復はがき又は返信料御封入可被下候
官廳役所の外は別に發送せず本誌到着を以て證となし可被下
候

一 宛 所
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大正

東京商會

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東莞縣志

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（舊版本同一千五百）

第一回 シスター・マリア

東京市立図書館蔵 一丁目三番地

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世界通年

日本商人の活動

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日本商人の活動

ジャパン、マガジーン第一卷第七號

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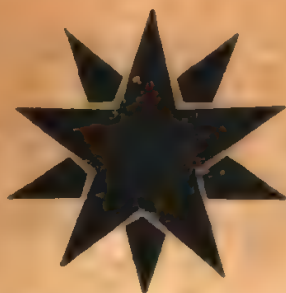
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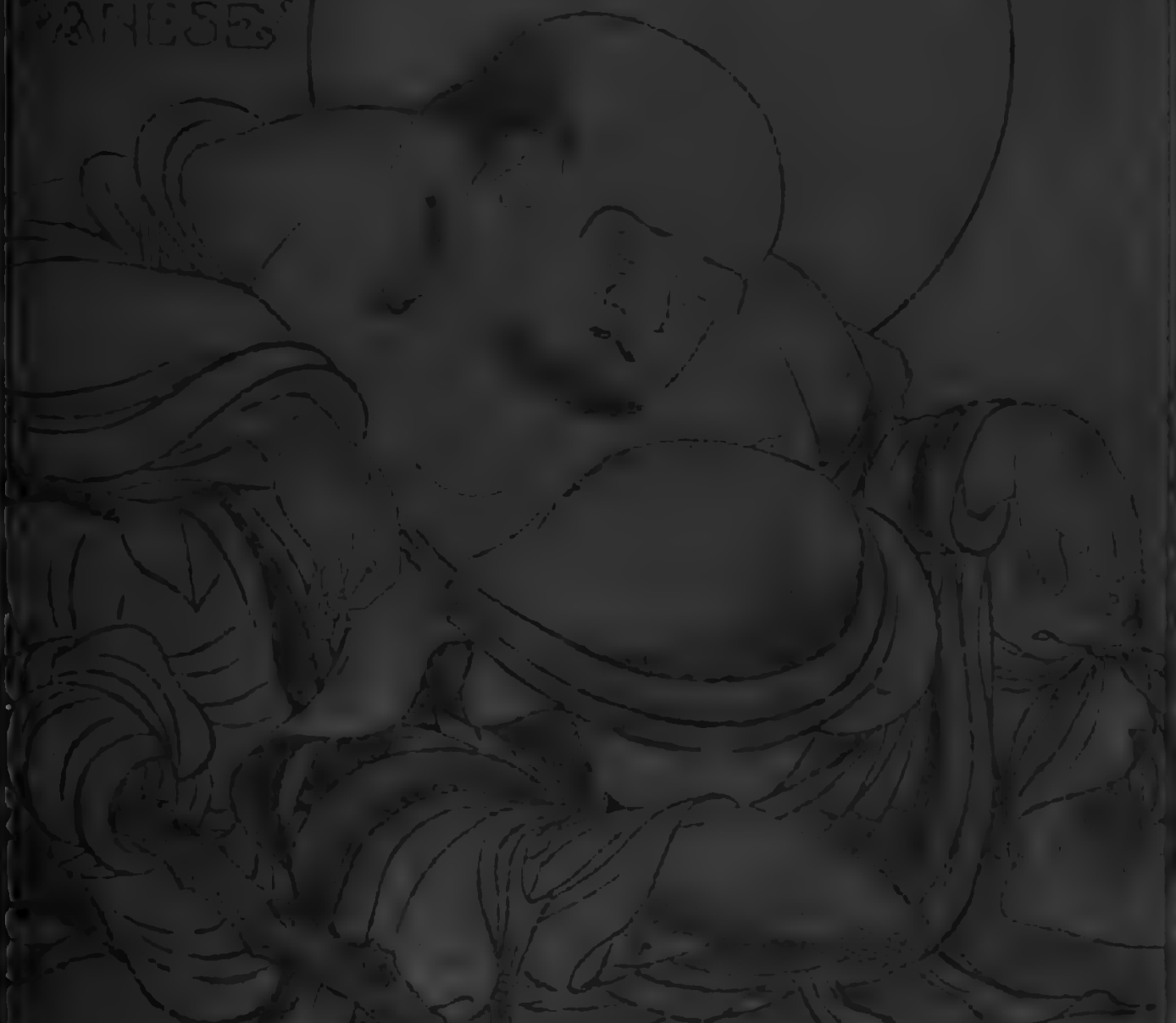
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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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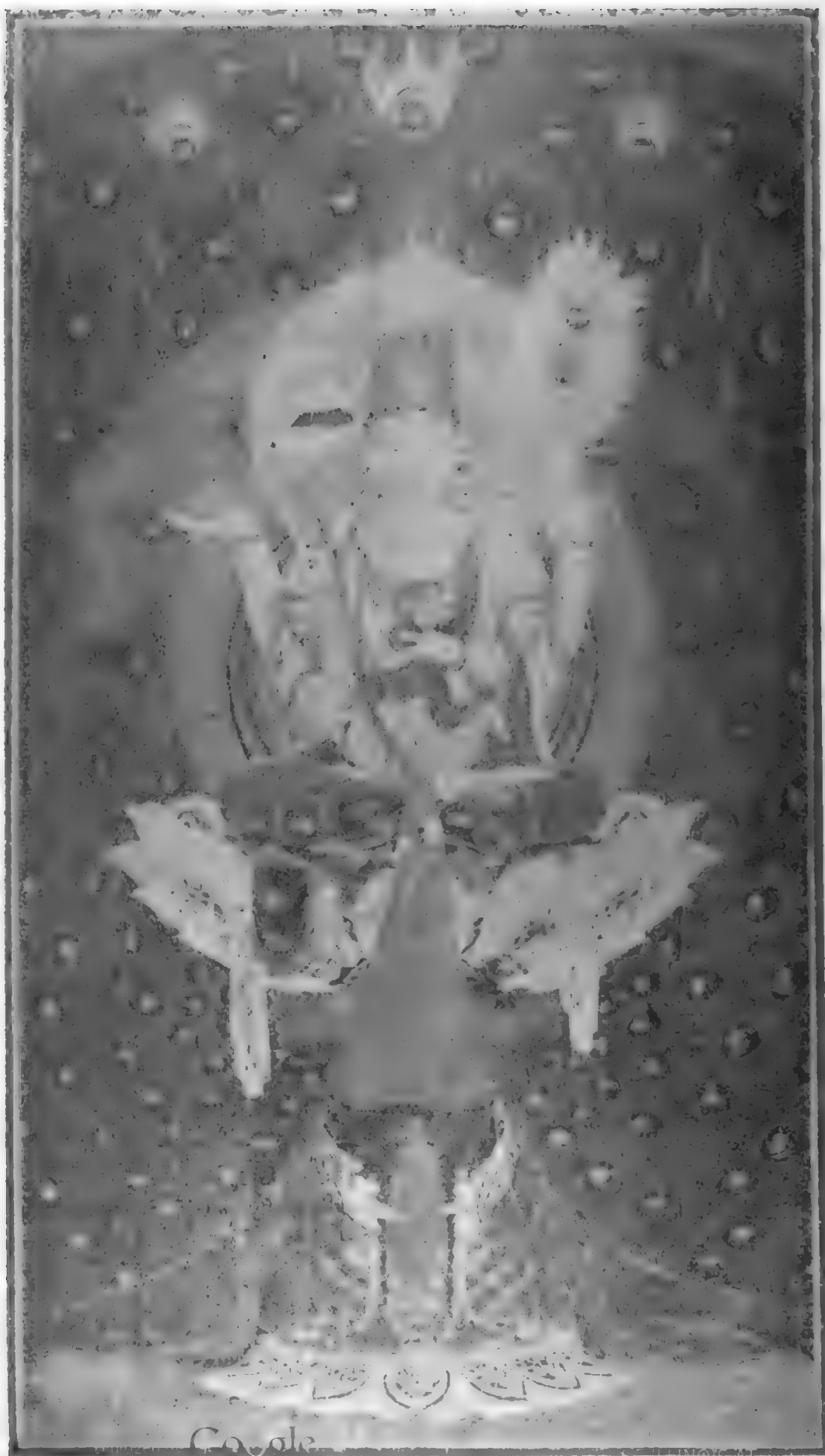
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Co gle
MAYUKA VIDAYKAJA, FROM A PAINTING BY BUSAN KIMURA

THE JAPAN MAGAZINE

VOLUME ONE

DECEMBER, 1910

NUMBER EIGHT

THE FINE ARTS EXHIBITION

(TOKYO)

By RENE T. DE QUELIN

THE Annual Fine Arts Exhibition, just held in the gallery at Uyeno Park, has been one to command the most serious attention from native and foreigner alike, for Japan is passing through a state of transition, a conversion, in which an extraordinary assimilation of modern facilities in everything that tends toward energetic and intelligent progress is taking place. As far as the commercial and military world is concerned, it has without a doubt placed Japan in the first rank of Oriental powers; but when applied to her arts, it should only be done after the most profound thought and consideration, for there lies the great danger of the loss of the true ideals and spirit of her people and country, which identify them as strictly Japanese. For is it not true that the art of every country is known by that indefinable expression, original with her people and land, stamping it as distinctive, in a class by itself and confused with no other, and by which we perceive and immediately recognize its native source? Hence, we not only differentiate styles, as more pronounced in architecture, but also to what country they belong, period, etc., which inspired

their creation. So we recognize the arts of the various countries in Europe, or of India, China or Japan in Asia.

The ancient inspirations and ideals which came to Japan from India, and the culture and learning from China, developed into strictly and distinctively Japanese art and methods; but the past thirty or forty years of European and American customs and methods, have made sad inroads into that beautiful and wonderful spirit, essentially Japanese.

The people may be divided into three groups; one quarter staunch and true to the old spirit of Japan and for all that it gave or was; another quarter for everything foreign, perhaps because they find that by its methods there is a quicker and richer way to the exchequer; the remaining half of the population is burdened with both ideals and systems and confused with a mixture of the two.

The exhibition was a true expression of this, as voiced in the art of painting and sculpture; the true interpretation of Japanese sentiment and poetry as painted upon silk; the true Japanese sculpture as expressed in their wood carving, as well as

1. The first part of the paper is devoted to a general discussion of the problem.

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"NOBLE LADIES IN A GARDEN IN AUTUMN,"

BY MISS SHYOEN UYEMURA.

remarkably good things both in painting and sculpture by European methods and technique. The Japanese paintings executed on silk—all first class Japanese work is usually so executed—were mostly very large panels. They are generally painted for two purposes; as *kakemono*, to be exhibited in the recess of the *tokonoma* in the main reception room, or to be used for large screens in two, four or six folds, with the size of the panels governed accordingly; but also long narrow panels are sometimes hung over the *nageshi*, which corresponds to the frieze of the foreign house, though of course much lower; sometimes this is also the place for panels with poetry and autographs by notable poets or great men, which are usually pointed out with much pride and admiration to the visitor at a home.

A high standard has been established for all art work, and no first prizes were awarded in either of the sections, though there was some wonderfully strong work in each, which really seemed to merit it; but it is to the judges' credit that they have done so, thereby creating a further stimu-

lation for the very highest ideals, the grandest force of expression.

"Offering Lanterns in the Temple," by Keigetsu Kikuchi, painted on two large separate panels, was one of the prize pictures. The left hand panel shows the figure of a *kuge* in full robes, seated Japanese fashion on a slightly raised dais, holding in his right hand a rosary; one of the supporting posts of the temple passes frankly from top to bottom of the picture. The right hand panel portrays four ladies in ancient court costume with their long hair hanging loose and flowing, reaching the floor; the foremost lady is placing a lighted taper in a lantern, and the others are in a prayerful attitude.

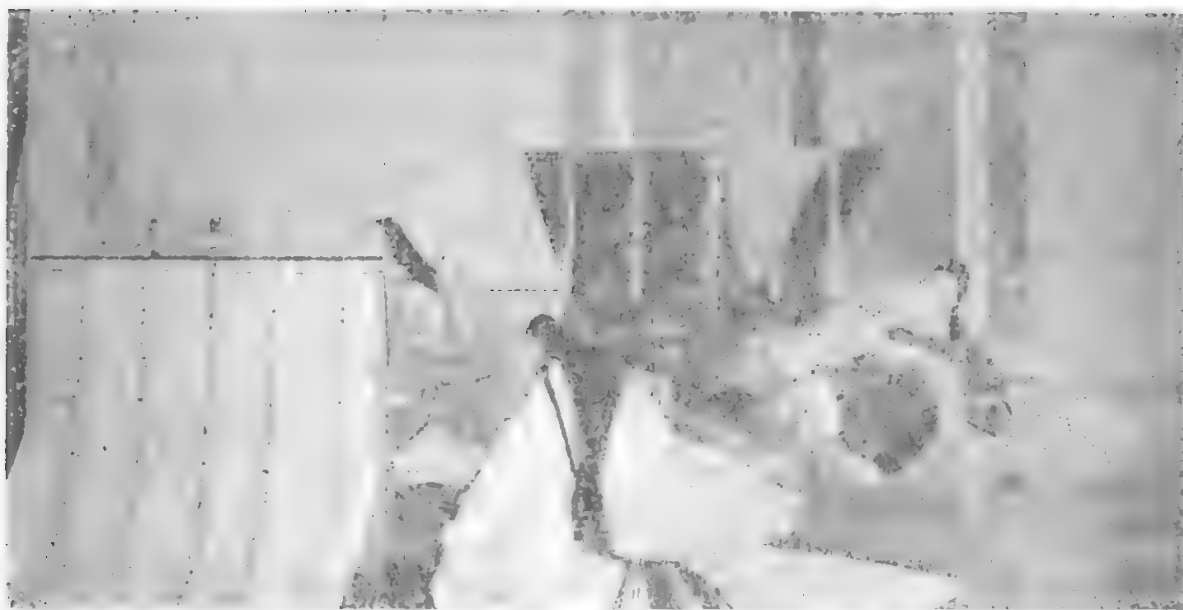
Another of the supporting columns divides this picture almost in the centre. Whilst not one artist in a hundred would dare such a severe yet truthful composition, it has no unpleasant effect, but only adds to its strength and force in severity of line, and by power of contrast brings out the sweeping, flowing grace in the lines of drapery which envelopes the figures, truly extraordinary in their beauty and sweet-

ness. The composition is divided almost in the centre by one of the supporting columns of the temple. The left panel shows a figure seated on a dais, holding a rosary. The right panel shows four ladies in ancient court costume, with long hair hanging loose and flowing, reaching the floor. The foremost lady is placing a lighted taper in a lantern, and the others are in a prayerful attitude.



"OFFERING LANTERNS IN THE TEMPLE,"

BY KEIGETSU KIKUCHI.



"MAJOR-GENERAL KOREHIRA," BY KOKO TAKAHASHI (RIGHT HAND PANEL)

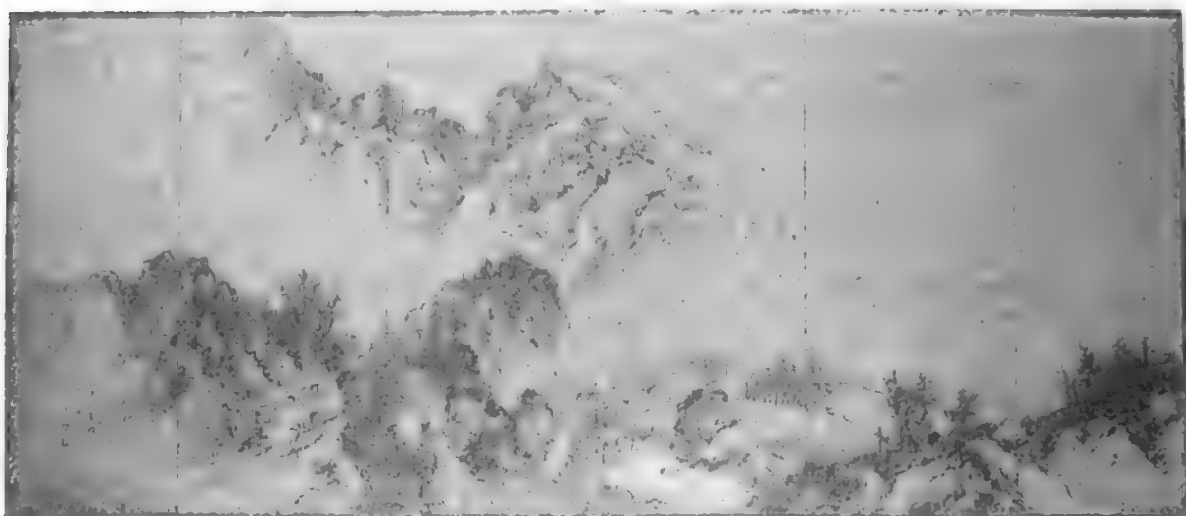
ness, and shows the wonderful precision and surety of technique attained by the painter; for in painting upon silk there is no remedy for one false or undecided stroke, and whatever is done at first must remain, as there is no possibility for changing as in oil or water color work. Hence the artist must attain absolute perfection as a technician before attempting a picture. The simplicity of the whole is characteristic of the school. In color it is admirable for harmony, tone and value, and expresses that understanding and feeling for exact values that only a master can convey. The exquisitely soft, melting washes of color that blend one into the other in an imperceptible purity of tone are indeed superb. The artist deserves praise for his

masterful work, carried out in absolutely true Japanese spirit, unassailed nor influenced by foreign art; it has the added value of being a historical record of the ideals of the past.

A painting for a six-panelled screen, showing the continuation for both sides making twelve panels in all, is "A Court Noble on a Visit," by Chikuha Otake; it is a marvel of beauty in conception, composition and execution, and shows a strict adherence to all that appertains to the Chinese school of painting, both in sentiment and method, proving the artist to be a valiant exponent of the old spirit and ideals, a valuable artist in these transitory times. One set of panels shows a nobleman in court costume attended by two



"A COURT NOBLE ON A VISIT," BY CHIKUHA OTAKE



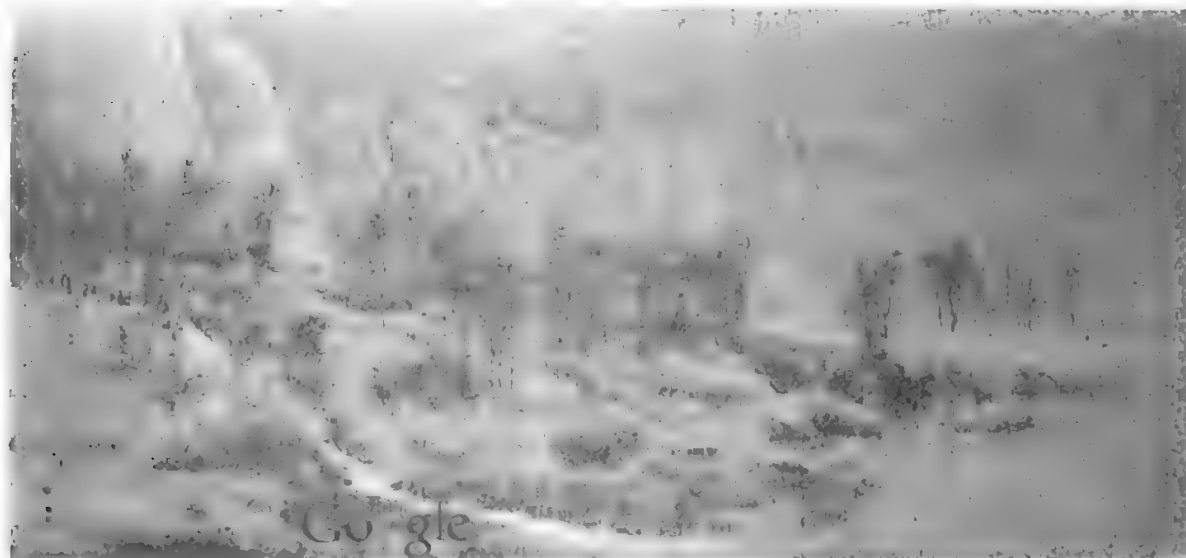
"A CHINESE LANDSCAPE," BY HOKUKAI TAKASHIMA

pages, also in the full court dress of by-gone days, passing through a garden. The figures are beautifully drawn and well understood, the action with a quiet and true expressiveness that is most charming. Not one superfluous line is used, but only those absolutely demanded for the perfection of the whole composition; it is really grand in the simplicity and perfect understanding of all its detailed parts.

What, perhaps, is still more strongly exemplified is the splendid talent this artist has for flower painting; such exquisite draughtsmanship, such perfect composition of a difficult mass, so well understood and balanced in all its parts, and filled with such unutterable detail so beautifully rendered with masterly touches! In color it is a mellow harmony of glorious

tones; unsurpassed in its perfection of rendering and understanding of exquisite values.

A purely symbolic and decorative panel, "Mayûra Vidyârāja," by Busan Kimura, is really a masterpiece, and may be compared with Sargent's symbolic panel in the Boston Library, U.S.A. It represents a four-armed Buddhist deity seated on a lotus flower which rests upon the back of a peacock, the tail of which sweeps upward from right and left forming a radiant background. In composition this piece proves the artist to have thoroughly grasped the difficult problem of component parts, detail, and the exquisite harmony of line necessary in decorative work. It was awarded third prize, but surely such a splendid piece of work deserved better



"THE EVENING SNOW," BY RAISHO TANAKA

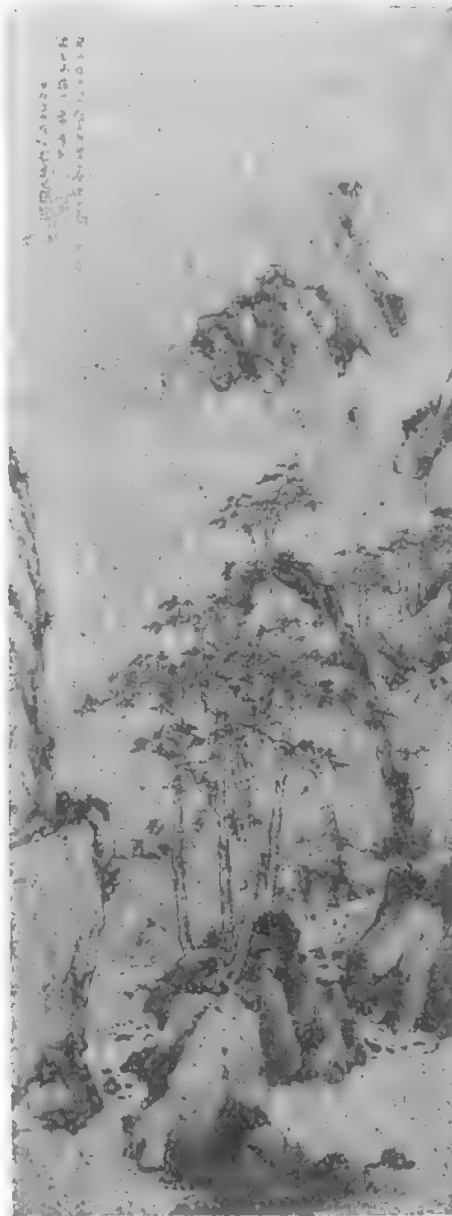
recognition. It is rich and resplendent in its surpassing tones of greens, blues, violets, yellows and oranges. The perfect understanding of its complicated harmony so masterfully controlled and expressed, such color, such, vibration holds one spell-bound; truly the work of an idealist, a romanticist of a high order.

A large panel entitled, "Noble Ladies in a Garden in Autumn," by Miss Shyoen Uyemura, was also granted a third prize. It is refreshing to find that Japanese women artists are being recognized; they are asserting themselves in art and it will no doubt be but a short time until they stand side by side with their brother artists. This panel is full of interest, happy and graceful in composition, with much beauty and sweetness of line. The scene is an autumn one when the maple leaves turn brilliant colors, giving an opportunity for much contrast. The drawing and color are that of a sure and practised technician. The care of detail points to indefatigable energy and force. The whole is executed with a spirit proclaiming this artist to be an enthusiast for strictly Japanese painting, as handed down by her fore-fathers.

"Major-General Korehira" is a picture in two long panels, painted by Koko Takahashi, depicting the gorgeous magnificence of ancient court ceremonies. It is

an instructive delineation of the manners and customs already past into history, and shows the General taking a light repast, and one of the court ladies amusing him by reading a poem, whilst her associates are waiting near by with robes ready for adjustment as soon as the repast is over. It is interesting to note the draped screens

of brocade of rich design and coloring, held together and upon the lacquer support by elegant brocade bands and heavy silk cords with tassels, behind which the ladies are seated; it was once against all rules of etiquette for a lady to appear in the same room with a gentleman, the remnant of which may still be observed among old school Japanese. The ladies costumes are excessively rich and voluminous with very long trains; their hair hanging loosely as was the old style. This painting is a forceful piece of work, with a splendid harmony of straight and curved lines that offset each other in their happy composition. The drawing of swinging lines in the drapery, which must



"A SAGE IN THE PINE FOREST,"
BY KEISEN IKEDA

be executed with one sure stroke of the brush, the slightest deviation of which would be fatal to the whole picture, is wonderfully clever. The broad masses of soft low tones are in perfect relation to each other and of unusual technical skill, the fullness of its breadth being a valuable study for any artist.

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"DUST," BY DAIMU TATEHATA

In absolute contrast to the foregoing are two panels, each divided into six sections—though a continuous composition—making it suitable for a screen. One is called, "The Morning Fog and the Cold Forest," the other, "The Evening Snow," both by Raishō Tanaka; they are splendid examples of the unconventional school, but executed according to strict Japanese methods of India ink and suggestive tones of color, and in these and its values and drawing, an exceptional piece of work; also a most truthful representation of the country, its conformation, aspect and vegetation. These two panels are of exquisite beauty, and should find a place in some notable collection.

Gissho Shibahara exhibited a large



"SILENCE," BY TAKETARO SHINKAI

square panel, "A Passing Rain," showing the corner of a garden in which a lean-to of rice straw covers some ducks that have taken shelter under its inviting protection and are lazily passing the time. Who can excel the Japanese in the rendition of feathered life? Their skill in this direction is amazing.

"A Sage in the Pine Forest," by Keisen Ikeda, is perhaps one of the best and truest examples of Japanese landscape painting of the idealists' school handed down from China, and the style possibly most admired and of strongest appeal to the Japanese. Herein lies that suggestive rhythm, that poem in form and color merely approached as a far off dream, and left for the imagination to complete in the spiritual measure of one's own make-up. It is but the suggestive key-note of the song, from the hands of the poetic painter who despises modern realism. In the opinion of the conservative Japanese connoisseur even much more might have been left to the imagination. It is a beautiful rendering, strictly idealistic.

Another in the same spirit, of the same

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"NINOMIYA SONTOKU," BY UICHIRO OGURA

poetic expression and drawing is "A Chinese Landscape," by Hokukai Takashima ; it is portrayed in two panels of six-fold screen length. It is very vigorous and rugged, yet withal, mystical and vague, qualities much loved and admired by the Japanese, for in such renderings, it is their pleasure to imagine god-like apparitions, or the spirits of their revered ancestors. They are a race of romanticists, of dreamy reverie and mythological legends, and all art, whether in painting, sculpture, music or poetry, to be superior, in their estimation, must appeal to the spiritual side, in which there is always a trace of sadness; and much that is misunderstood by Occidentals, is traceable to this silent, unexpressed, soul-quality in the Japanese people. Their reverence and love for rocks and stones is fully expressed in this picture, as all is subordinate to it; enveloped in clouds they really express the fundamental principles of their spiritual nature.

There were a great many more full worthy of notice, but the limit of space forbids, and only a sufficient number to express to the foreign reader the essential qualities of the Japanese style have been



"A GRAVE-YARD KEEPER," BY FUMIO ASAKURA

chosen for review here. If in so doing, the writer has not fully or exactly exemplified the Japanese idea, he craves the kind indulgence of all Japanese; for the translation of that indefinable, mystical quality which is almost beyond words, must be conceded to be extremely difficult.

In sculpture, there are small figures exquisitely and perfectly cut in wood, belonging to the old Japanese school, and also plaster casts from clay models in modern European style. "Silence", by Taketarô Shinkai, one of the judges, is a seated male figure of heroic size, wonderfully strong and vigorous in handling. The face is full of mental power and forceful expres-

The first of these is the fact that the United States is a young nation, and its history is therefore a history of growth and development. The second is the fact that the United States is a large nation, and its history is therefore a history of expansion and conquest. The third is the fact that the United States is a diverse nation, and its history is therefore a history of conflict and compromise. The fourth is the fact that the United States is a nation of immigrants, and its history is therefore a history of assimilation and adaptation. The fifth is the fact that the United States is a nation of pioneers, and its history is therefore a history of exploration and discovery. The sixth is the fact that the United States is a nation of inventors, and its history is therefore a history of innovation and progress. The seventh is the fact that the United States is a nation of reformers, and its history is therefore a history of change and improvement. The eighth is the fact that the United States is a nation of idealists, and its history is therefore a history of vision and aspiration. The ninth is the fact that the United States is a nation of dreamers, and its history is therefore a history of hope and possibility. The tenth is the fact that the United States is a nation of believers, and its history is therefore a history of faith and conviction.

The history of the United States is a history of many things, but it is above all a history of the American people. It is a history of their struggles, their triumphs, their failures, and their hopes. It is a history of their dreams, their aspirations, and their vision of a better future. It is a history of their faith, their conviction, and their belief in the power of the American dream. It is a history of their courage, their determination, and their willingness to sacrifice for the sake of their country. It is a history of their love, their compassion, and their desire to live in peace and harmony with one another. It is a history of their strength, their resilience, and their ability to overcome all obstacles. It is a history of their greatness, their glory, and their enduring legacy.

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of the present
work of which the following
has been a record. It is
a work of the life of these
years. It is a record of the
life of the present.

The first of the series, "A" is a portrait of a man in a suit and tie, looking directly at the camera. The second, "B" is a portrait of a woman in a dark dress, looking slightly to the side. The third, "C" is a portrait of a man in a suit and tie, looking directly at the camera. The fourth, "D" is a portrait of a woman in a dark dress, looking slightly to the side. The fifth, "E" is a portrait of a man in a suit and tie, looking directly at the camera. The sixth, "F" is a portrait of a woman in a dark dress, looking slightly to the side. The seventh, "G" is a portrait of a man in a suit and tie, looking directly at the camera. The eighth, "H" is a portrait of a woman in a dark dress, looking slightly to the side. The ninth, "I" is a portrait of a man in a suit and tie, looking directly at the camera. The tenth, "J" is a portrait of a woman in a dark dress, looking slightly to the side. The eleventh, "K" is a portrait of a man in a suit and tie, looking directly at the camera. The twelfth, "L" is a portrait of a woman in a dark dress, looking slightly to the side. The thirteenth, "M" is a portrait of a man in a suit and tie, looking directly at the camera. The fourteenth, "N" is a portrait of a woman in a dark dress, looking slightly to the side. The fifteenth, "O" is a portrait of a man in a suit and tie, looking directly at the camera. The sixteenth, "P" is a portrait of a woman in a dark dress, looking slightly to the side. The seventeenth, "Q" is a portrait of a man in a suit and tie, looking directly at the camera. The eighteenth, "R" is a portrait of a woman in a dark dress, looking slightly to the side. The nineteenth, "S" is a portrait of a man in a suit and tie, looking directly at the camera. The twentieth, "T" is a portrait of a woman in a dark dress, looking slightly to the side. The twenty-first, "U" is a portrait of a man in a suit and tie, looking directly at the camera. The twenty-second, "V" is a portrait of a woman in a dark dress, looking slightly to the side. The twenty-third, "W" is a portrait of a man in a suit and tie, looking directly at the camera. The twenty-fourth, "X" is a portrait of a woman in a dark dress, looking slightly to the side. The twenty-fifth, "Y" is a portrait of a man in a suit and tie, looking directly at the camera. The twenty-sixth, "Z" is a portrait of a woman in a dark dress, looking slightly to the side.

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"THE SCOUT," BY TAKETARO SHINKAI

sion, showing, as does the entire figure, the physical make-up of a man endowed with unusual muscular strength. The pose is excellent, the lines well studied for harmony and repose. In anatomy, every muscle is in its right place and executing its proper function. The figure, as a whole, recalls Michael Angelo's great work,



"A WAYSIDE INN," BY YAKICHI HACHIO

but in technique it has the modern method of massive and direct laying on, with little tool work, and that sureness and precision born of perfect knowledge and understanding, suggesting, perhaps, a Rodinesque feeling in its technique. It is probable that the work of both of these great men has influenced this artist. It is a work of which the Japanese may well be proud.

"A Grave-Yard Keeper,"

by Fumio Asakura, is a standing statue of natural size, and won second prize. It is a splendid piece of modelling, good in proportion, well balanced and a natural, easy pose. The whole figure is especially strong, expressive and forceful, but more especially the head, which is exceptionally so, showing the artist to be one of a high order. The

technique shows remarkable dexterity. This artist also exhibited a splendid portrait bust of Mr. Fukuda.

"Dust", by Daimu Tatehata, is a standing figure of a young woman, beautiful in pose and line, and shows the exquisite figure that nearly all Japanese women have, for they are not thrown out of proportion by corsets or other garments which distort the body. The waist and hips are those of the Venus de Milo, perfect and beautiful. It is a figure to test the sculptor's ability, for nothing is so difficult to model as the nude female figure, but it is remarkably well done, evidently with a strong feeling for the old Greek art.

"An Old Man", by Teijiro Nakahara, is a good bust, strong and forceful, with bold, vigorous handling; and it contains an exquisite underlying spiritual expres-

sion which suggests thoughts of the great beyond. Technically it is of the modern French school, and savors strongly of Rodin precepts.

"Ninomiya Sontoku," by Uichirō Ogura, is another bust of merit. The artist has caught with great skill that fleeting expression of pleasure so difficult to portray. It is typically Japanese, and shows the absolute good nature and humor of the sitter. The modelling is good and well understood, with the texture well expressed.

"The Scout," by Taketaro Shinkai, is a splendid statuette in wood, clever in every sense of the word; the pose portrays the soldier's keen consciousness of his important duty—for not only his own life, but the lives of his comrades, depend upon his quick sight and instant intelligent action, to retreat for report to his superiors without being killed in so doing. It is always a man of unusually quick and intelligent make-up, and an expert soldier, who is chosen for this dangerous post, and here we find just such a man and horse, good companions on such a risky mission, both ready on an instant's notice to be away and give the alarm. This piece is full of feeling, a *chef d'œuvre* of the wood sculptor's art, absolutely devoid of all superfluous detail, which shows the artist's immense breadth of conception. He is a sculptor in the true sense, cutting the statue himself after his own model. How few so-called sculptors of Europe and America do this to day! But the Japanese artist is both artist and craftsman of the first order, working assiduously in every branch that he should know, as all the old sculptors of Europe once did.

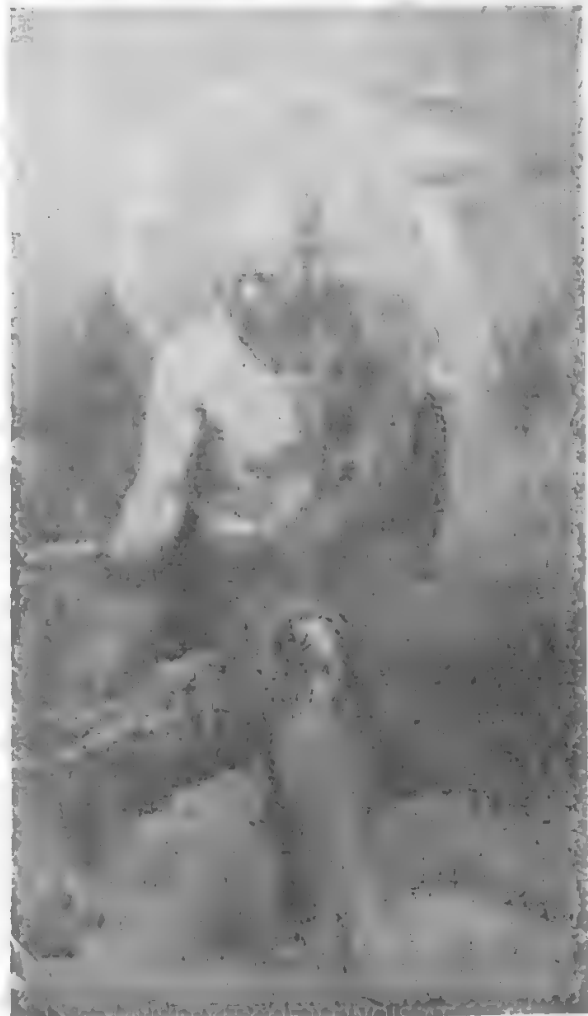
"The Jewel of Senkwa," by Unkai Yonehara, another wood statuette, is cut with consummate skill and understanding for the sculptor's art. It illustrates a Japan-



"CLIFF RAMPARTS," BY HACHIRO NAKAGAWA

ese legendary story and is exceptionally well portrayed. Though the face is not prepossessing, it is full of expression, and so with the whole body and limbs, showing the keen feeling the artist had for his subject.

"At Rest," by Yuhachi Ikeda, is a horse standing peacefully at rest with the bridle resting easily on his neck. It is a statuette



"A BUDDHIST SAINT," BY FUMETSU NAKAMURA

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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

2. Next, gather relevant information and data. This may involve research, consultation with experts, or collecting data from various sources.

3. Once the information is gathered, analyze it to identify patterns, trends, and key factors that influence the outcome.

4. Based on the analysis, develop a plan or strategy to address the problem. This plan should outline the steps to be taken and the resources required.

5. Implement the plan and monitor the progress. This involves executing the steps outlined in the plan and keeping track of the results.

6. Finally, evaluate the results and make adjustments as needed. This involves comparing the actual outcomes with the expected results and identifying areas for improvement.

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"PORTRAIT OF A LADY," BY EISAKU WADA

of moderate size in plaster, cast from the clay model and shows the artist to be a master in this branch of sculpture. Every part of the horse—an animal evidently in perfect health and condition, well proportioned—is so beautifully relaxed, the whole expression of the face being remarkably so, even to the suggestive drooping of the eyelid, the quiet passiveness of both lips and nostrils, show that splendid expression of perfect repose. Its anatomical structure is also beyond reproach, and for handling it is excellent, ever touch showing accuracy, sureness and precision.

"A Bust," by Kakuji Ishikawa, is of an undraped model, which shows the artists knowledge of the anatomy of the figure. It is a fine, forceful bust, modelled with strength and decision, full of power and a fine understanding of the value of shadows

in the art of sculpture ; but with all its strength and force, there is a subtle underlying spiritual quality that shows the artist to be one of fine, penetrating, psychic nature.

The modern school of oil colors in which the Japanese have made such remarkable strides, was well represented. Most of those who exhibited have studied in Europe, many of them in Paris under Monsieur Colin, the famous painter, who was decorated by the Japanese Emperor, for his untiring efforts to advance the Japanese in the modern school of painting. Their splendid work, which is quite a revelation, shows both how well they have been trained and how quickly they adapt themselves to new methods. Many, after several years study in Paris spend some months in Italy, Berlin and London, returning to Japan well equipped for the furtherance of modern art.

One of the prominent leaders in modern oil painting is Eisaku

Wada, who exhibited three paintings ; he spent several years in Paris, and afterwards travelled through Europe for further study. He is a professor in the Tokyo Fine Arts School founded on the same system as the Ecole des Beaux Arts, in Paris ; he is at present engaged upon the mural decoration of the new Imperial Theatre, Tokyo, which will consist of Japanese historical scenes, and will be the first of its class in Japan. "Portrait of a Lady," by this artist is a full sized, half length picture of extraordinary merit, that not only shows the careful training but the unusual talent with which he is gifted. There are exquisite drawing, fine color and masterful handling ; the expression is well caught, and depicts a Japanese lady of a most refined type, a beautiful countenance denoting a pure and soulful intellect. The drawing of the

hand proclaims the artist a master draughtsman, and the face is wonderfully lit from opposite directions; a most difficult problem here successfully solved. The warm, rich tones suffusing the whole picture are subdued with an exquisite *finesse* which characterizes the whole picture, completing a worthy work. The background was well chosen, and though elaborate in detail, is in proper relation to the whole. "Facing the Light," a figure piece by this artist, depicts a Japanese woman seated on a *sabuton* playing the *samisen*; it is well understood and further illustrates that this artist in an accomplished figure painter. Being on the jury he was not eligible for prizes.

"Cliff Ramparts," a coast scene by Hachiro Nakagawa, is an important canvas of tremendous strength and force, and won second prize. The upper part of the picture shows an upright precipice of formidable rocks, is full sunlight, and their warm, rich yellow, orange and red tones produce a fine effect, accentuated by contrasting harmonies of blues and greens of the water, deep, transparent and of excellent quality, the lighter parts showing the reflection of a perfect azure sky. In the shadowy recesses of the rock are subtle purple tones that give immense value to the golden yellows. The whole is resplendent with the color of some enchanted isle. The artist's technique is bold and sure.

In the same class is "A Mountain Stream," by Hiroshi Yoshida, another of Japan's foremost exponents of modern art, and one of the judges. He is a colorist with highly developed feeling for harmony and values, combined with broad and direct technique.

"In the Clouds," by the same artist is



"READING," BY TAIJO AKAGI

a canvas of heroic proportions with cloud renderings, as seen from the top of a mountain. It is a fine piece of color and shows he artist has complete mastery of his subject and materials.

"Arya Panthaka" (a Buddhist saint), by Fusetsu Nakamura, is a splendid picture, symbolical in character, excellent in composition, and drawing, and executed with a superb understanding of chiaroscuro; its light and shade are well balanced and opposed, the highest light falling upon the centre of interest and beautifully accentuated by contrasting shadows of many values, the dragon and drapery offer an opportunity for subdued contrasting color; the halo around the head, together with the smoke of the incense, is well expressed in a fine subtle manner. The painter was another of the judges.

"A Wayside Inn," by Yakichi Hachijo, is a strong forceful canvas that well portrays life among the lower classes in the

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The first of these is the fact that the mineral is not found in the same place as the other minerals of the group. This is a very important point, and it is one that should be kept in mind when dealing with the mineral. The second point is that the mineral is not found in the same place as the other minerals of the group. This is a very important point, and it is one that should be kept in mind when dealing with the mineral. The third point is that the mineral is not found in the same place as the other minerals of the group. This is a very important point, and it is one that should be kept in mind when dealing with the mineral.

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"A FOREST ROAD," BY SHINZO KAWAI

summer months; the men, while refreshing themselves with a cooling drink, are having a friendly chat with the proprietress, who holds her pipe, no doubt having enjoyed a whiff with her visitors. It is a well balanced picture, nicely drawn and very colorful and exceptionally lit. This painting was awarded third prize.

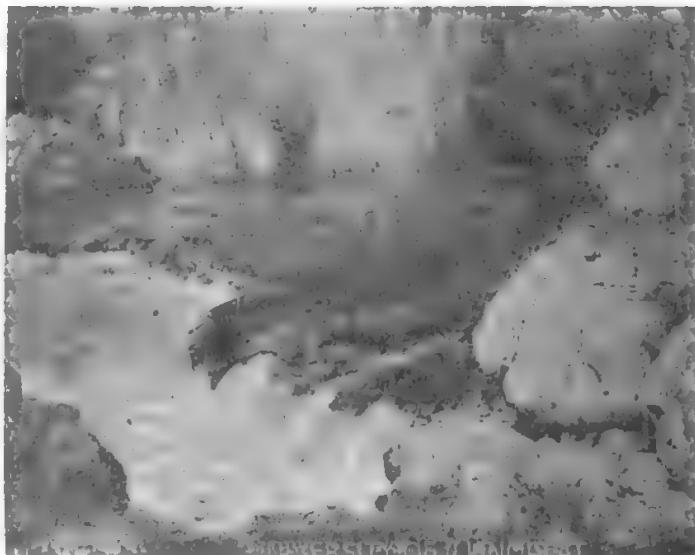
"Portrait of a Lady," by Keisuke Yanagi, is a full length portrait, of a Japanese lady in native costume—which is in a beautiful tone of grey; it is well drawn and modelled; the face very sweet and pleasant, lacking perhaps in expression, but the ladies of Japan have not that vivaciousness of her Western sisters. The pose is exceptionally easy and graceful; the background rich and full of depth, yet quiet and fine, a telling

contrast to the figure. All in all, it is a painting that shows the Japanese are fast coming to the front rank in this class of work.

"Sunset in the Deserted Garden," by Kiyoteru Kuroda, is a strong, colorful rendering of trees and shrubbery, full of force and power, beautifully handled and well understood in all its parts.

"An Old Man" by Shiro Kuri, shows a Japanese of the better class enjoying a convivial cup of *sake*, and evidently well satisfied with its qualities, judging from the pleasing happy countenance. The figure is seated on a *sabuton* Japanese fashion, fronting full face; it is well drawn and painted, with a fine effect of color, excellent in its values.

"The Fish Market," by Gentarō Koito, is a strong forceful canvas, with bold direct handling, and well portrays the very busy life on the numerous canals in Tokyo, by which nearly all freight and merchandise of every description finds its way to the heart of the city, and thence is taken to all parts by the retail shopkeepers who go there to buy. It is a clever canvas, showing Tokyo's everyday busy life.



"A MOUNTAIN STREAM," BY HIROSHIN YOSHIDA

"A Flower Garden" by Yasu-
goro Adaka, is a well handled can-
vas, good perspective and composi-
tion, excellent in light and shade
with well understood values. A
difficult and complicated subject
and well portrayed.

There were many other oils
worthy of notice and favorable
criticism.

Among the water colors execut-
ed solely by European principles
and methods, there were many good
examples. "A Forest Road," by
Shinzo Kawai, ranked high. It is
a splendid bit of color, full of me-
lodious harmony in greens; with
fine tones and values, handled with
power, and a breadth that shows
the artist to be a consummate
technician, one who thoroughly
understands the difficult medium of
water color and its many limitations.

"Reading," by Taijo Akagi, is another
of high merit. It represents a lady seated
Japanese fashion by a window in the
upper story, with the *shoji* drawn on one
side, giving a full and unobstructed view
of the street; the lady is not actually read-
ing at the moment the artist has portrayed
her, but is evidently in the act of deep
meditation. It is well composed and
drawn, and a splendid bit of color, with
good handling, and bold sure touches
in all their various values rendered by a
practised and able hand. The picture
is a real gem.

"Windsor from the Thames," by
Katsumi Miyake, is a beautiful bit of
English scenery, strongly and forcefully
painted with sureness of handling, and
splendid color tones and values. His
rendition of sky, buildings, trees and
water shows well trained talent.

For soft, subtle shades, the beautiful



"WINDSOR FROM THE THAMES," BY K. MIYAKE

picture called "Mountain Cottages in
Autumn," by Torahiko Aida, a poetical
conception in a melodious rhythm of
tender tones of vibrating color and allur-
ing values, was unsurpassed.

"After Sunset," by Shigeru Enomoto,
is a mountain scene of unusual strength,
charming in color, and remarkably well
understood for contrast in chiaroscuro
and complementary effects; for texture,
exquisite in its several renditions all
executed with a masterful technique.

The exhibition as a whole shows a
decline in that subtle underlying spirit
which is essentially Oriental, the result of
a remarkable absorption of Occidental art.
But it is to be hoped a renaissance of the
beautiful ideals of the old Japanese masters
will arrive in time to save from complete
decadence their own arts, and further them
to a higher and loftier standard than ever
before.

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THE HISTORY OF THE UNITED STATES OF AMERICA FROM 1776 TO 1876

BY JOHN P. FLETCHER

THE HISTORY OF THE UNITED STATES OF AMERICA FROM 1776 TO 1876, BY JOHN P. FLETCHER, LL.D., OF THE UNIVERSITY OF CHICAGO. VOL. I. NEW YORK: G. P. PUTNAM'S SONS, 1876. Pp. 800. Price, \$2.00. This volume contains the history of the United States from 1776 to 1876, and is the first of a series of three volumes. The author, John P. Fletcher, LL.D., of the University of Chicago, is a distinguished historian and author. The book is written in a clear and concise style, and is well illustrated with maps and portraits. It is a valuable work for students and general readers alike. The book is published by G. P. Putnam's Sons, New York. The price is \$2.00. The book is available in paperback and hardcover formats. The hardcover version is more durable and has a higher quality binding. The paperback version is more affordable and is easier to carry. Both versions are available from G. P. Putnam's Sons. The book is a classic work of American history and is highly recommended for anyone interested in the subject. It provides a comprehensive overview of the United States from its founding to the mid-19th century. The author's clear and concise writing style makes it easy to read and understand. The book is well illustrated with maps and portraits, which help to bring the history to life. It is a valuable resource for students and general readers alike. The book is published by G. P. Putnam's Sons, New York. The price is \$2.00. The book is available in paperback and hardcover formats. The hardcover version is more durable and has a higher quality binding. The paperback version is more affordable and is easier to carry. Both versions are available from G. P. Putnam's Sons. The book is a classic work of American history and is highly recommended for anyone interested in the subject. It provides a comprehensive overview of the United States from its founding to the mid-19th century. The author's clear and concise writing style makes it easy to read and understand. The book is well illustrated with maps and portraits, which help to bring the history to life. It is a valuable resource for students and general readers alike. The book is published by G. P. Putnam's Sons, New York. The price is \$2.00. The book is available in paperback and hardcover formats. The hardcover version is more durable and has a higher quality binding. The paperback version is more affordable and is easier to carry. Both versions are available from G. P. Putnam's Sons.



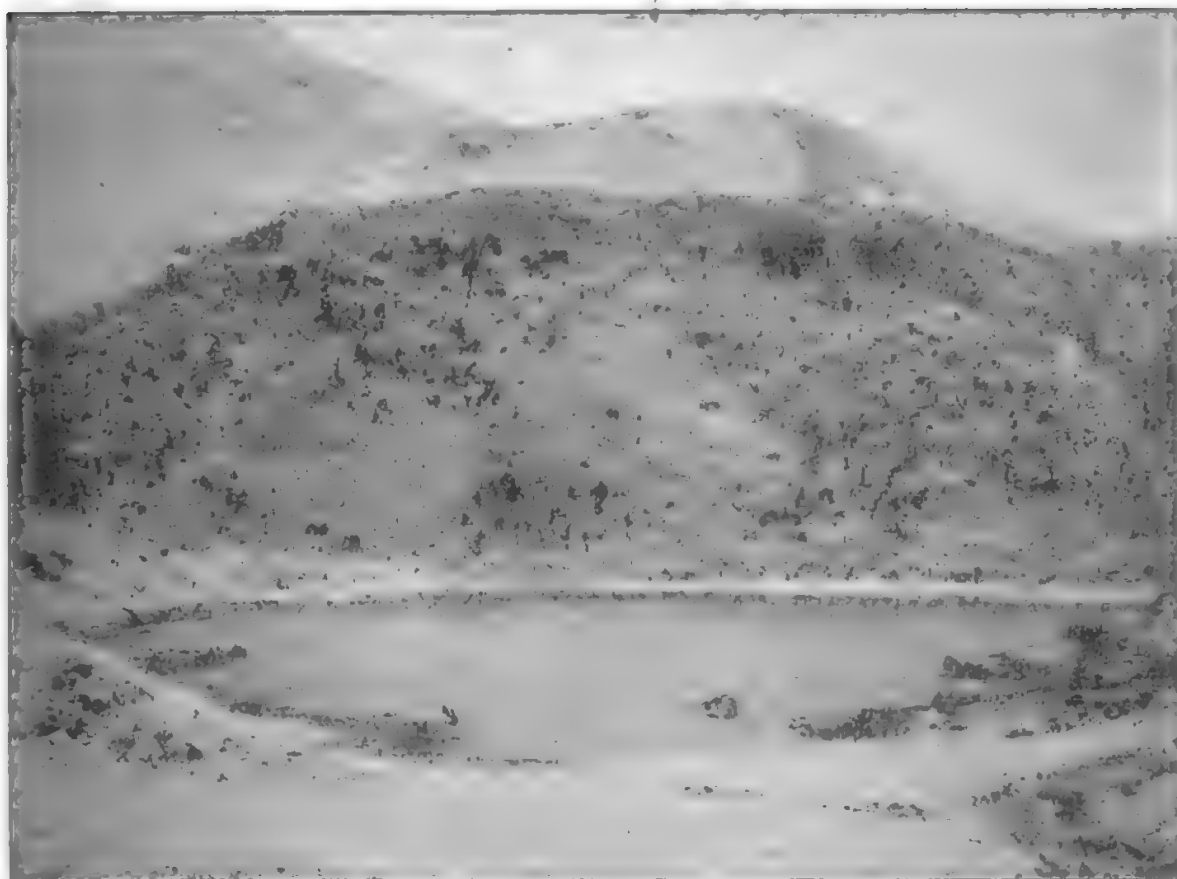
LAKE SHOJI (WINTER) WITH THE VOLCANO, FUJI, TO WHICH IT OWES ITS EXISTENCE

INFLUENCE OF VOLCANIC AGENCIES ON THE SCENERY OF JAPAN

By E. BRUCE MITFORD, F.R.G.S.

It may with perfect truth be said that Volcanic Action is the oldest of Nature's formative agencies—the first of those great forces which have shaped the surface of the earth on which we live. When first this now solid globe passed from the gaseous state of a nebula to that plastic condition with which we are still familiarized in flowing lava-streams, and when the semi-fluent mass, cooling externally, took on a solid crust, then, it may be claimed, volcanic force began. In countless places, for countless ages, the new-formed crust gave way, with resultant flows, on an immense scale, of that magma which constitutes the fundamental basis of almost

every rock on the face of this planet. As the superficial crust increased in strength and thickness, and, with it, the pressure on the imprisoned masses below, such ruptures as took place acquired a more violent character, thus giving rise to those explosive phenomena which are commonly associated with volcanic action; and as the oceans began to form in the profounder hollows of the still troubled crust, these explosive manifestations, intensified by the presence of steam, predominated over those of the earliest, or plutonic, stage of geological history. But amidst the more permanent ridges and depressions, weak places still existed, and it is these which constitute

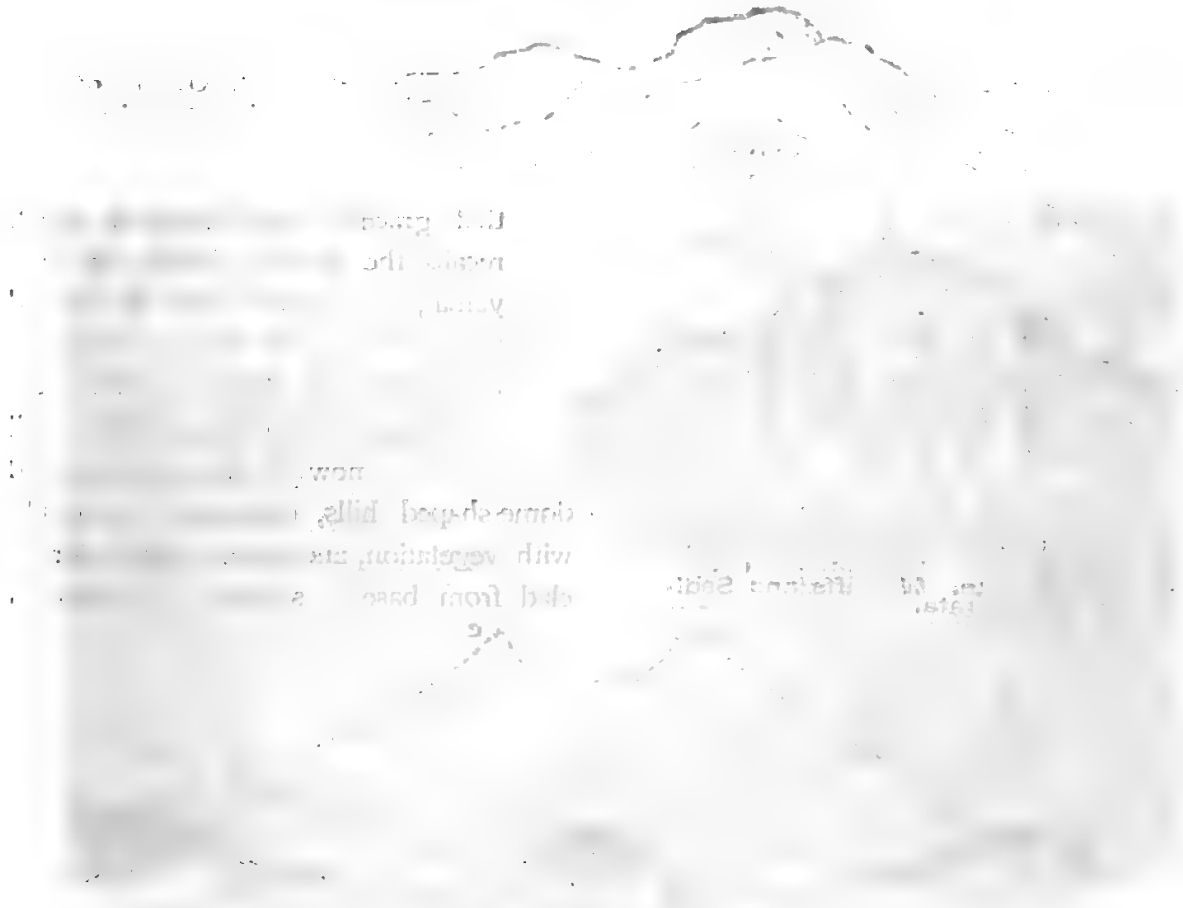


CRATER LAKE ON HAKONE MOUNTAINS

to-day the volcanic regions of the world. The great majority of these weak places, it has been observed, are disposed about the Pacific Ocean. Leaving on one side the not altogether fanciful theory that our lunar satellite had its origin in this side of the earth, it is not in the least surprising that the edges of the vastest depression on the earth's surface should be marked by a series of "lines of weakness," through which volcanic vents have been opened, and are still being opened. It is only in accordance with the nature of things that the region of greatest difference of level in the earth's crust should also be the region of greatest strain; and if the strata about this region should have frequently yielded to that strain, giving rise to earth quakes, or the formation of volcanic fissures and vents, this is no more than might have been expected. Furthermore, since the islands of Japan, which occupy some 2,000 miles of this great depression's edge, happen to lie alongside its very deepest part, it is no

matter for wonder that they are the scene of many earthquake-producing fractures, and volcano-making rifts, in the over-strained rockbeds of this region. From which preliminary statement two facts emerge: that volcanic action is a link with the primeval; and that the Japanese islands, by the nature of things, constitute one of the most volcanic regions in the world. It is not so far a cry as it may seem from the nebular hypothesis to the eruption, shall we say, of Tarumai; and the viscous mass that was forced from that ancient vent, as paint from the aperture of a collapsible tube, is a direct survival from that distant age when the Earth was no more than a rotating mass of incandescent vapour.

Japanese geological maps show as many as 165 volcanoes in various parts of these islands. The estimate is a conservative one. These are of course the obvious cones, active and extinct, the "independent" volcanic mountains, so far as they can be ascertained to be such. But if there are



That given
near the
Yamanote

now
cone-shaped hills
with vegetation six
feet from base

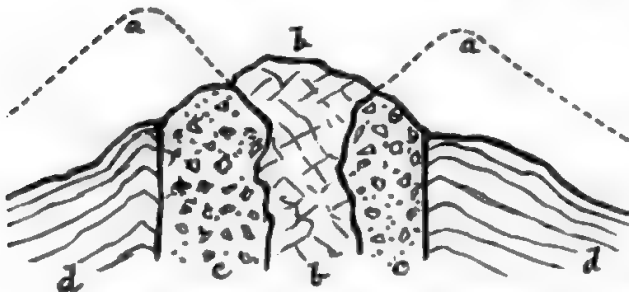
Station Road
Lake Toyama

say that there are many more "tephra cones" — that is to say, parasitic or subsidiary cones, opened on or near the so-called original cones. Now are these parasitic cones by any means to be despised, small though many of them may be, as to be reckoned as "tephra cones" and their "tephra" as "tephra cones"? The "tephra" of Hiei-san on Mt. Fuji is relatively insignificant, but it laid the volcanic mud six feet thick on the shores of Lake Toyama, a fact which is in itself a testimony to the power of the "tephra" of Yamanote.

or, at least, a few months ago, devastated for miles the shores of beautiful Lake Toyama, was no more than the opening of parasitic tephra cones down on the shore of Yamanote.

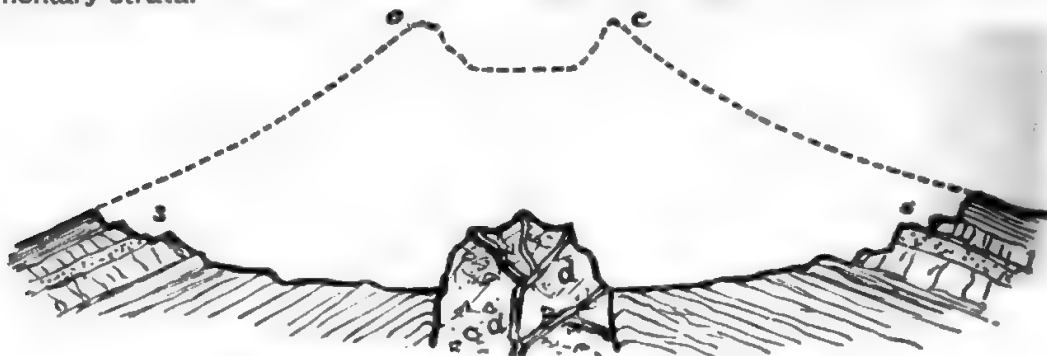


1. Outline of Volcanic Neck



2. Section through the same Neck (Fig. 1)
a,a, Original outline of Crater. *b,b*, Lava Column.
c,c, Agglomerate. *d,d*, Tuffs and Sedimentary strata.

that graceful cone-formation which recalls the peerless image of Fujiyama; the craters whence poured floods of lava and showers of scoriae have vanished forever before the destroying touch of denudation. All that can now be seen are rounded dome-shaped hills, overgrown no doubt with vegetation, and even, perhaps, forest-clad from base to summit. But for all

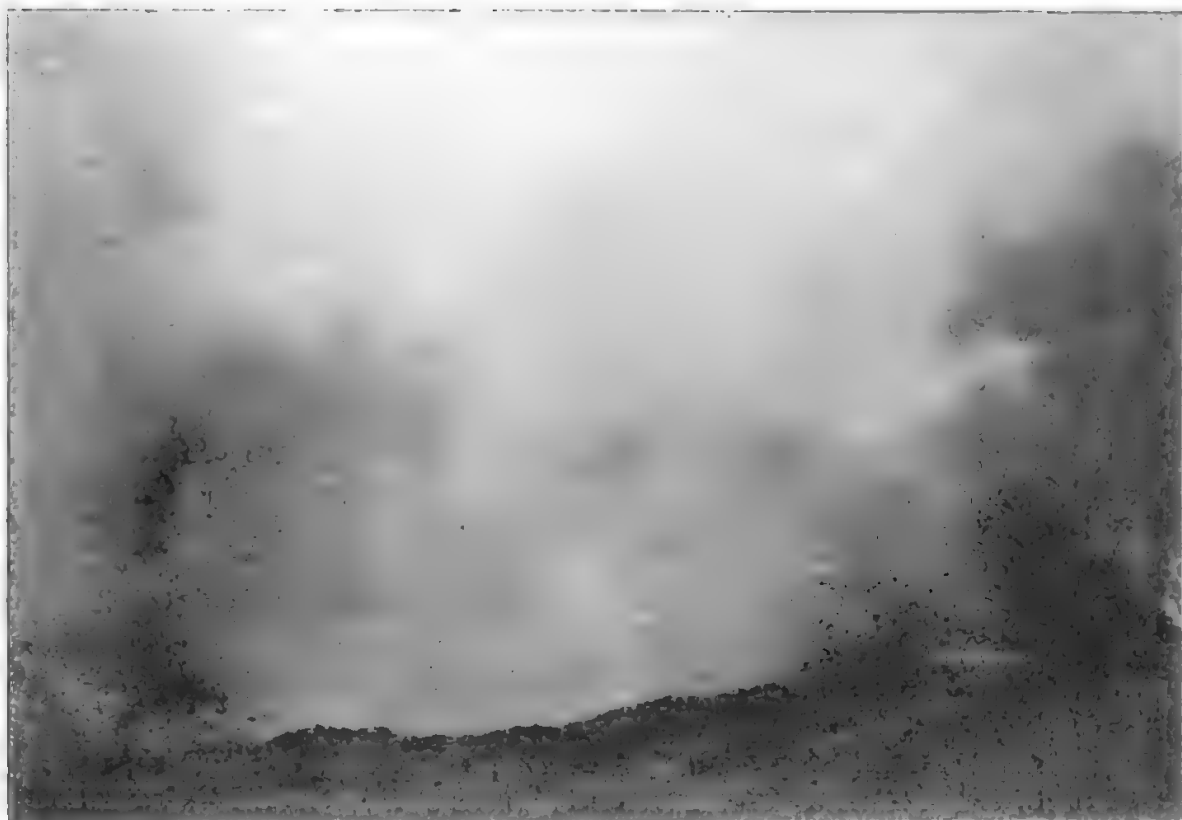


3. Section of Volcanic Neck with Crater-ring.
c,c, Original Cone and Crater, destroyed by explosion or by Subsidence.
s,s, Stratified Lavas and Tuffs. *d,d*, Dykes.

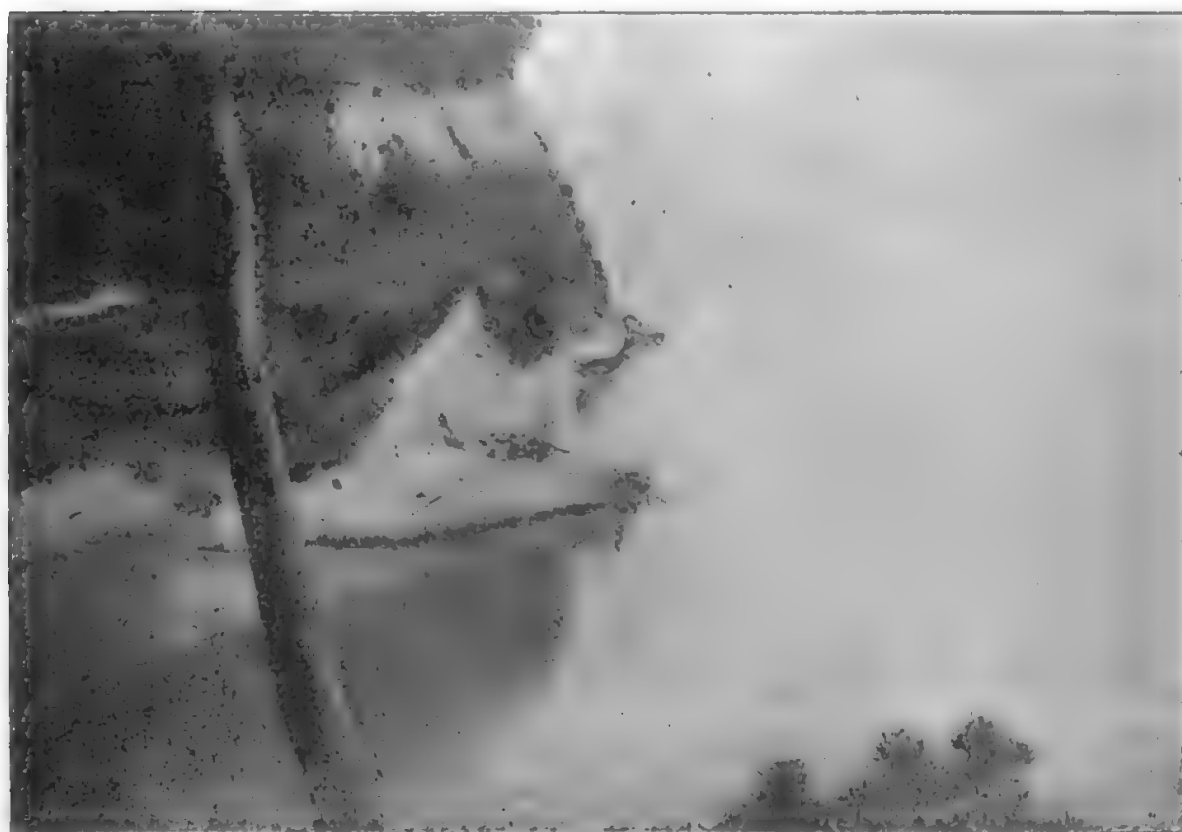
165 "independent" volcanoes, it is safe to say that there are many more "dependent" ones—that is to say, parasitic or subsidiary cones, opened on or near the so-called original cones. Nor are these parasitic cones by any means to be despised, small though many of them may appear to be by comparison with their "great originals." The "hump" of Hoeizan on Fujiyama is a relatively insignificant affair, but it laid the ashes six feet thick on the shores of Suruga Bay and as many inches deep in the streets of Yedo. Similarly the outburst of Usu-dake, a few months ago, which devastated for miles the shores of beautiful Lake Toya, was no more than the opening of a series of parasitic craters low down on that ancient mountain's flank. But over and above all these, there are many volcanic mountains in Japan which have long since lost all outward suggestion of their origin. In these instances no trace remain of

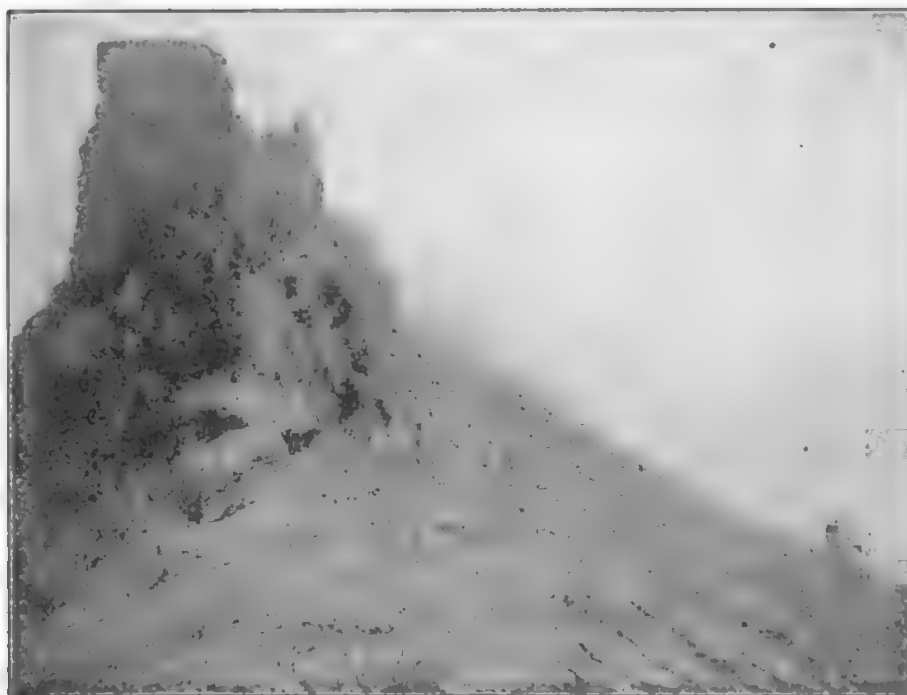
that, these are old volcanoes, as their internal structure, could we lay it bare, would soon reveal.

From this it is evident that the volcanoes of Japan, past and present, are not to be reckoned by scores or hundreds; nor can they even be shown on maps. Their name is legion: their forms are multitudinous, and their age can be measured only in geologic time. Great is Fuji among volcanic mountains, but, with all her greatness, she is comparatively young. We may be sure that there are scores of volcanic cones in these islands which came into fiery being and passed into cold extinction long before that peerless cone was dreamed of. Aso, the ringed monarch of Kyushu; Bandaisan, that slept for a thousand years and then, with one colossal explosion, blew four hundred people into eternity; and the Komaga-take of Yezo, whose magnificent pinnacle towers 600



(a) CENTRAL VENT OF CRATER OF MIHARA (OSHIMA). THE CONTORTED STRATA ON THE RIGHT ARE THE REMNANTS OF A CONE DESTROYED IN 1878





NORTH WALL OF YAKEGATAKE CRATER, 8500 FEET

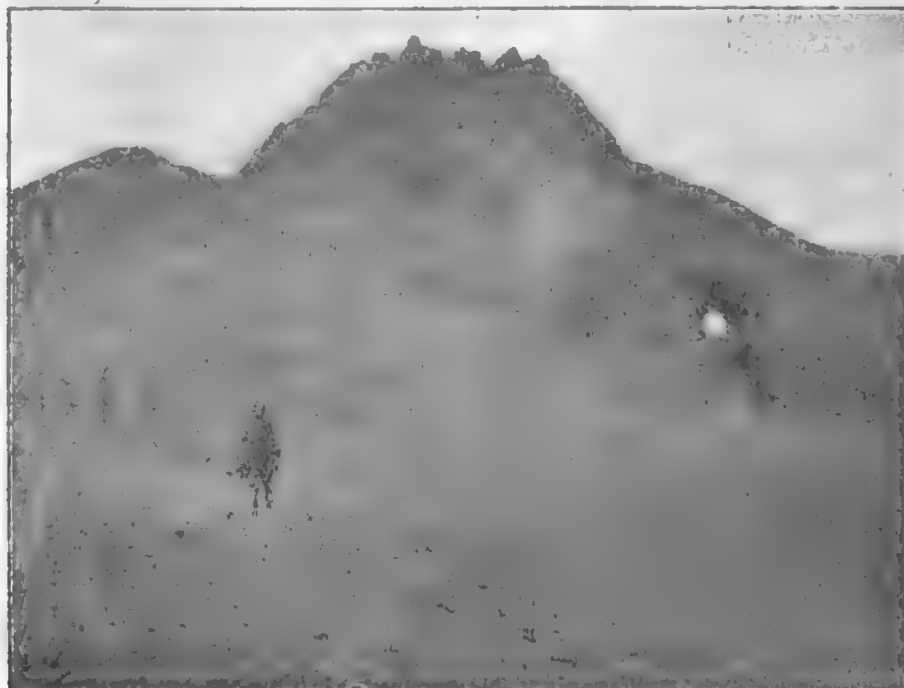
feet above a silent crater-floor to tell the tale of glories passed away—each of these may claim the right to look upon Fuji as a younger relation. And, if such as these may do so, how much more may those unnumbered hills which are the hardly recognizable remnants of volcanoes passed away?

However, the effects of volcanic action are not to be looked for only in the immediate vicinity of vents, whether geologically ancient, mediæval or modern. It is true

that the heavier ejectamenta of an eruption are disposed about the flanks or base of the cone, or, at the furthest, within a radial distance of 20—30 miles. But the finer products of these explosions—the petrified foam of surface-lava which in the fragmentary form is called *scoria*, and those mi-

nutest particles of molten rock which come under the heading of volcanic ash or dust—are capable of being transported by air-currents to immense distances. If the almost impalpable dust from the colossal explosion of Krakatoa, in 1883, was carried all round the globe, so as to affect the sunsets in Western Europe for several succeeding years, it is at least as credible that the immense deposits of volcanic ash over extensive areas in Kyushu are the

evidence in *perpetuo* of those vast explosions by which the great volcano of Asosan was reduced to its present remarkable form. Similarly it is of interest to note that one of Japan's *sankai*, or Three Beautiful Places, is a product of volcanic agency. We refer



SUMMIT OF KOMAGATAKE, ISE, SHOWING ANCIENT CRATER WALL AND WESTERN PINNACLE

URBANA-CHAMPAGNE

of course to the thousand islands'

of Matsushima, which the sea has carved into their present fantastic shapes out of volcanic tuff. Or again—to take a more central example—the landscapes of the Tokyo - Yokohama district owe their characteristic features—most strikingly displayed in the cliffs of Mississippi Bay—to similar causes. Whether these

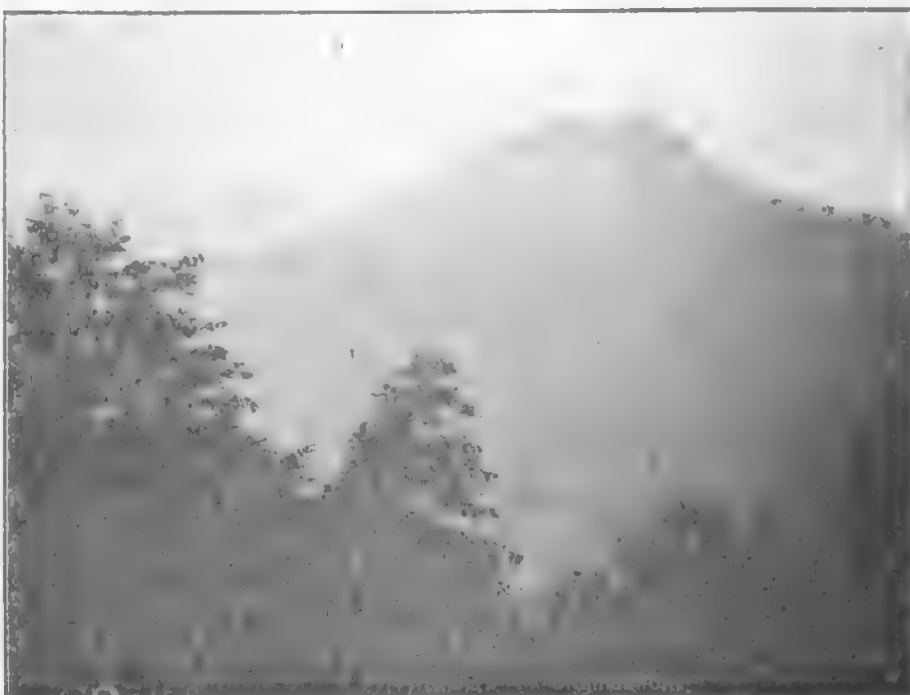
beds of volcanic dust must acknowledge Fujiyama or Mihara as their source is a difficult question to decide; but it may be inferred from the lie of the deposits in the southern part of the Sagami peninsula, and the fact that the size of the embedded lapilli tends to increase towards Misaki, that the volcano on Oshima, or some intermediate and now submerged cone, had more to do with the making of this part of Japan than the volcano which rises so majestically from the shores of the Suruga Gulf.

The products of volcanic energy are associated in the popular mind, and not unnaturally, with desolation and sterility. This is certainly true of the volcano in its impetuous youth, or in the sequel of some



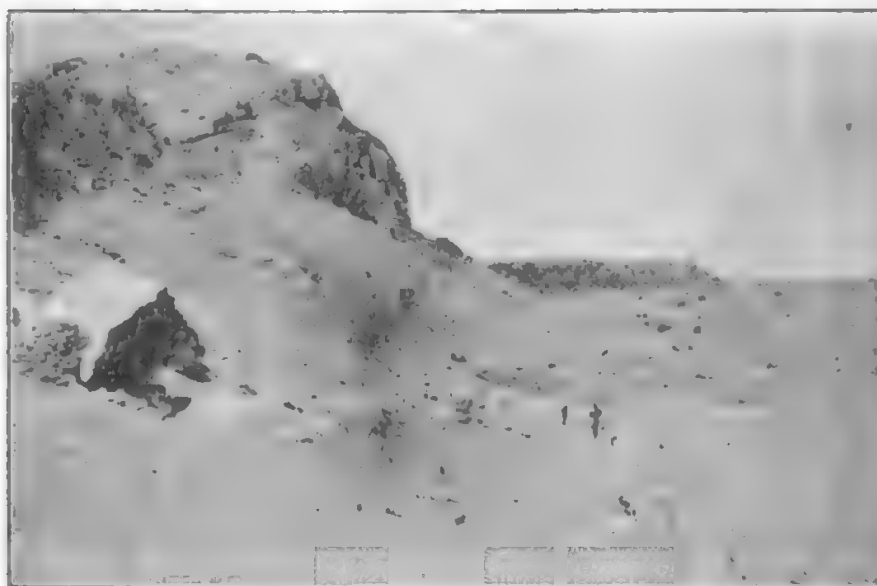
LAVA CONE ON TAKUMAI, FORMED IN THE ERUPTION OF 1909.
THE EXUDED MASS, FILLING THE CENTRAL VENT, WAS
EVIDENTLY TOO VISCOUS TO FLOW

mighty outburst. No more dismal sight could be imagined, for instance, than the six-mile-long waste of rocks and mud which stretches northwards from the great fracture on Bandaisan,—the work of the explosion of 1888. Nor could the idea of desolation be better exemplified than in the scoriæ-sprinkled, wind-swept wilderness, ringed in with cliffs, which forms the crater-floor of Mihara. But there is



HODAKAYAMA (JAPANESE ALPS) FROM SUMMIT OF TOKUGO PASS

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DESOLATION—THE ANCIENT CRATER OF MIHARA,
OSHIMA, FROM WITHIN



CONTRAST IN VOLCANIC REGIONS
KIRIFURI FALLS, MIYAKO



THE SECOND OF THE NEW VENTS ON USUDAKE (PARASITIC). THE TREES OF THIS BLASTED FOREST ARE COATED WITH VOLCANIC ASH TO THE THICKNESS OF AN INCH

another side to the picture. The summit of many a cone whose life-history dates back to the dim mists of the geological past may still forbid life; but its base has long since wrapped itself in luxuriance. Similarly, the still more ancient cone whose crater has been denuded out of existence has become, in many instances, a gently rounded, verdure-covered hill. And the reason of the transformation is this: that the solid products of volcanic action yield in course of time the kindest of soils. In consequence of this wise provision of Nature, some of the most pleasing scenery in a volcanic land is to be found in its volcanic districts, side by side with the most terrible. On the same mountain can be seen the primeval forest and the simmering crater-pit; in the same region can be heard the roar of subterranean force and the pine-grove's "soft and soul-like sounds." Japan's most beautiful lakes occupy what once were volcanic vents, or owe their formation directly to volcanic agencies; her finest waterfall plunges incontinently into an ancient crater, her most famous mountain is a wondrously

symmetrical volcanic cone.

With scarcely an exception, all the mountain regions of Japan that are noted for their scenic charms, are either entirely volcanic in their origin, or show unmistakable evidence of the work of volcanic agencies. For example, there is the Nikko district, of which the people of this country are justly proud. The scenery of this mountain group now resembles in its general features that of any region of marked terrestrial disturbance where the erosive agencies of nature have had full play and where the soil is of such a character as to lend itself readily to their action. Nevertheless two of the most prominent peaks of the Nikko range are



VOLCANIC STUMP NEAR KAGOSHIMA, KYUSHU

ancient "cinder-heaps": — the beautiful but now craterless Nantai-zan, without whose majestic presence Lake Chuzenji would be nothing; and Shiranesan, the loftiest of them all, still simmering in its hidden depths. The imposing abyss into which the Kegon cataract plunges so abruptly is a half-broken parasitic crater of the volcano Nantai. Basaltic columns representing mighty lava-flows flank the principal gorges in the district, and sulphur wells hotly from the bowels of Shiranesan to

the bathers at Yumoto, on the margin of one of the loveliest lakes in Japan.

Of similar origin, though on a smaller scale, are the mountains of Hakone. This district lies precisely across the line of the great transverse fault which passes from the Pacific deeps by way of the Seven Isles of Izu diametrically across Japan from south-east to north-west. Lest the most casual visitor should forget it, there is a fuming gorge called Ojigoku, and a solfatara 4,000 feet up on the flank of Kamiyama, to remind him of this fundamental fact. Are there not, besides, several crater-lakes along the ridges, and does not the beautiful *Ashi-no-umi* itself occupy such a bed? Indeed, if one might hazard a



BARKENNESS REPLACED BY VERDURE.—WOODED RAVINE AT BASE OF TAKACHIHO, KIRISHIMA

guess out of the geological past, the mountains of Hakone were incandescent, lava-spitting cones before Fuji itself began to rear its colossal bulk on its pedestal of plutonic rock. It is now, however, the turn of vegetation unrestrained. In verdant valleys, toned and tree-clad, torrents, cascades, springs, rush and fall and bubble in their depths of foliage: the music of the present has finally replaced the thunders of the past.

However, the Hakone district is merely one of a series that marks the fiery track of the great transverse fault. On the south, this region passes almost imperceptibly into the highly volcanic upland of Izu, entirely composed of the products of

subterranean force. On the north, it abuts directly upon the wide plain where Fuji is so majestically set. Beyond, again, rise the volcanic ridges which surround the plateau of Kofu, and culminate, to the north, in the magnificent eight-peaked crater of Yatsugatake. But if that great volcano is no longer active, its mantle has fallen on Asama, the terrible, and on that triple-cratered study in sulphur and steam, the Shiranesan of Kusatsu. And so the "line of weakness" passes to the grand old cones that overhang Toyama Bay and the wide sea on the West, that once existed not.

Tennyson sings charmingly, if unscientifically, of a brook that "goes on for ever." But there are in this country many brooks—nay, rivers of substantial dignity—that have been rudely interrupted in their course, or unceremoniously transformed into placid lakes. Such an operation has obviously taken place at the base of the Komagatake of Yezo, and, as a result, has given Japan, within comparatively recent times, the charming lakes of Onuma, Kōnuma and Junsainuma. To similar agencies we owe the formation of those beautiful sheets of water which lie like green-set pearls about the northern base of Fuji—Yamanaka, Shoji and Motosu, to mention only three out of the five. But, of course, the most striking example of this process, which has also occurred within living memory, is the sudden damming of that considerable stream, the Nagasegawa, by the torrent of debris from the destroyed mountain of Ko-Bandai. The immediate consequence of the descent of this hideous avalanche upon the fair Nagase valley was the formation of three lakes in its upper reaches, the largest of which, Lake Hibara, is eight miles long and, in places, one mile in width. The obstruction in this case, it must be mentioned, has not proved permanent. The Nagase, not to be denied, has carved its way

for fifteen miles through the wilderness of mud and rocks in which for a time it was lost, and now roars merrily, a hundred feet below the surface, in its new-made bed.

Not all of Japan's mountain lakes, however, came thus suddenly into being. Apart from such actual crater-lakes as the Onami-ike, on the flank of Nishi Kirishima; the perfect sheet of water which fills the summit-crater of Azumayama, and the grand Shikotsu of Yezo, ten miles in diameter, there are lakes like Toya-ko, near Usudake, Suwa, near Yatsugatake, and Inawashiro, at the foot of Bandai, which owe their formation to gradual subsidence of the surface-strata, as the result of evisceration of the ground below, in the sequel of a prolonged series of eruptions. The formation of these lakes, again, is not without its reaction on the volcanic vents themselves, inasmuch as the water percolating therefrom, exerts, when transformed into steam, a violently explosive tendency. We thus have an interesting illustration of what might be called the "cycle of volcanic action." Evisceration produces subsidence, which gives rise to lakes in the vicinity. The lakes in their turn cause fresh eruptions, and so on. Thus, to refer to the most recent instance, Bandaisan made Lake Inawashiro, and Lake Inawashiro destroyed Bandaisan. This act of destruction brought into being three new lakes on the opposite side of the mountain. These three lakes (formed in 1888) in all probability caused the explosive outburst on the north-east flank of Azumayama (1892)—a volcano, like Bandaisan, long deemed extinct.

So far as the Japanese coast is concerned, we have already noted the important part played by water in the more violent manifestations of volcanic phenomena. It is not surprising, therefore, that, in this volcanic land, the cones which at present display activity are situated in the broader zones of terrestrial weakness, where these

the Japanese are not only a people of great energy and initiative, but also of great loyalty and devotion. They are a people who are proud of their country and their race, and who are determined to maintain their independence and their freedom. They are a people who are not easily intimidated by foreign powers, and who are not afraid to stand up for their rights. They are a people who are full of life and spirit, and who are always ready to face the challenges of the future. They are a people who are the pride of the East, and who are the hope of the world.

THE JAPANESE

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approach the sea or any large expanse of water. It may be remarked, from another point of view, that the juxtaposition of the two primal elements goes far towards imparting to the Japanese coast, as well as to the shores of Japanese lakes, a distinctive and unique attractiveness. Nature has no more graceful form to show than that of the well-built cone. Many lands, in the matter of coast scenery, can boast of stern cliffs rising from a rock-bound shore and crowned with verdant slopes; but in few cases can there be added the awesome yet beauteous feature of a volcanic cone, presiding with sound and steam over the intervening woods and waves. Yet this is a scenic effect common to various parts of Japan, especially in south-western Hokkaido. And to the picture there may be

added, in many cases, the presence of the forest-girt mountain-spa, recognized from afar by the cloud of vapour rising above the shingle roofs of a few humble huts—such a mountain-spa as that of Eino, high perched upon the sunlit slopes of the Kirishima, ensconced in densest foliage, a vision of delight; or that of Nobori-betsu, whose hot and pungent vapours float unceasingly from a fuming crater into green, primeval woods.

These are some of the legacies, half fierce, half fair, which Volcanic Action has bequeathed to Japan. North, south, east and west within her borders, in highlands and in lowlands, along her beauteous coasts and in her rugged heart, the work of the plutonic past can still be traced, and will be for all time.

NIKKO, THE MECCA OF JAPAN

ONE hundred miles north of the capital city of Japan, in the heart of the mountains of the district of the same name, lies ancient and mysterious Nikko, a village clothed in such exceeding beauty by both nature and art, as to call forth exclamations of admiration even from the least enthusiastic, and enrapture the poet, who may here realize many of his visionary dreams.

One feels constrained to breathe forth an ardent prayer of thanks to the illustrious saint of this hamlet, the Buddhist priest, Shodo Shoin, whose early explorations, and pioneering upon the peaks of Nantaizan, furnished a theme for much of the fascinating legendary lore in which Nikko abounds, and through whose religious zeal and appreciation of Nature's grandeur

the first Buddhist temples were founded in this spot in 769 A. D., unpretentious Shinto shrines having existed here from the earliest ages.

The history of the birth and life of Shodo Shoin, as written by his disciples, reads like some mythological tale, but he really lived as a monk of the faith of Buddha in the eighth century.

His followers in after ages added other temples, and the culmination of this growth of beauty in Japanese architecture and art was effected in 1617, by Hidetada, son of Ieyasu, the founder of the Tokugawa dynasty, in fulfilling his father's dying request that his last resting place might be at Nikko.

Later, the abbot of Nikko, Jigen Daishi, was interred here, and thirteen succeeding

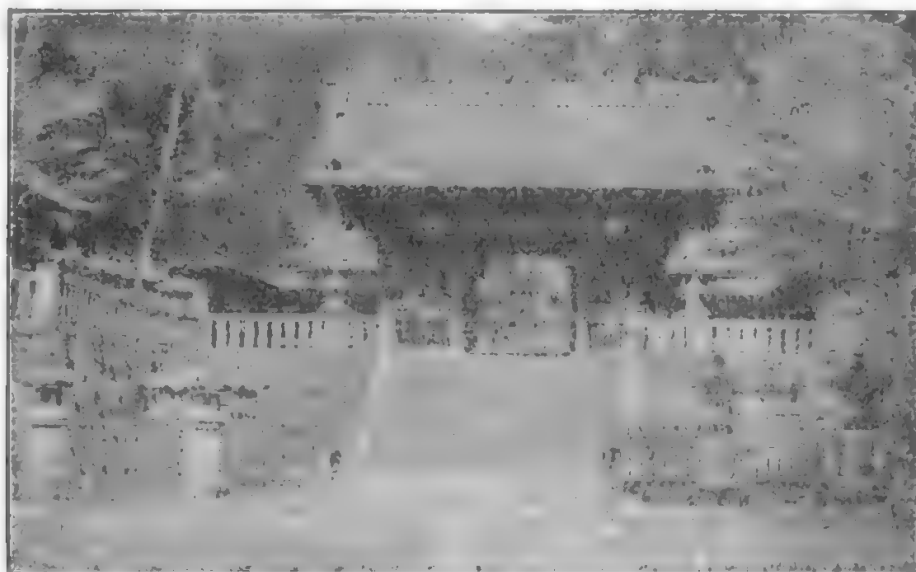


SACRED ENCLOSURE; HOLY FONT AT LEFT, BELL AND DRUM TOWERS IN NEXT COURT AND TREASURE HOUSE AT RIGHT



SACRED BRIDGE, NIKKO

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NIO-MON

abbots all lie in this sacred place, all of whom were princes of the blood, it having become an established order that the abbot of Nikko should be an Imperial prince after that office was filled by the son of the Emperor Go-Mizuno-o.

And finally, in 1634, the mausoleum of Iemitsu, the third Shogun, added another



Go gle
PAGODA, NIKKO

group of beautiful shrines rivaling the gilded glory of the mortuary temples of his famous grandsire.

The sublime in art is inspired by the sublime in nature, and right well may this be seen in the concentration of the purest and highest of Japanese

conceptions in the Nikko temples, whose creation took place at the very zenith of power of Japan's greatest artists and artisans; for Nikko is conceded to be one of the most charming places in this Island Empire, and the scenery furnished by its rocky, rushing river, its variety of outline and color in the many mountains, its numberless water-falls and cascades, its quiet recesses, and for miles approaching, its avenue of giant cryptomerias, must indeed have appealed strongly to the highly susceptible and æsthetic, nature-loving Japanese painters and sculptors who fashioned these monumental works of art which have served silently through several centuries to inspire those who worship there to the life beautiful, both in spirit and in truth.

Situated in groves of ancient forest trees, upon hills that rise just within the fork of the *Daiya-gawa* and *Inari-gawa*, whose numberless rivulets, hurrying ceaselessly on to the rushing torrents below, add their merry murmuring song to the solemn chant of priests and pilgrims, these gorgeous Buddhist sanctuaries are preserved in all their original splendor, with the exception that the *Toshogu*, Ieyasu's temple, was stripped of all its Buddhist emblems, for which the simple mirror and cut paper, *gohei*, of the Shinto faith were substituted

after the Restoration; though its marvellous wall and ceiling decoration is unchanged but for the hallowing of time.

The famous and once greatest *torii* in the land, its huge stone pillars still standing erect indifferent to the cent-

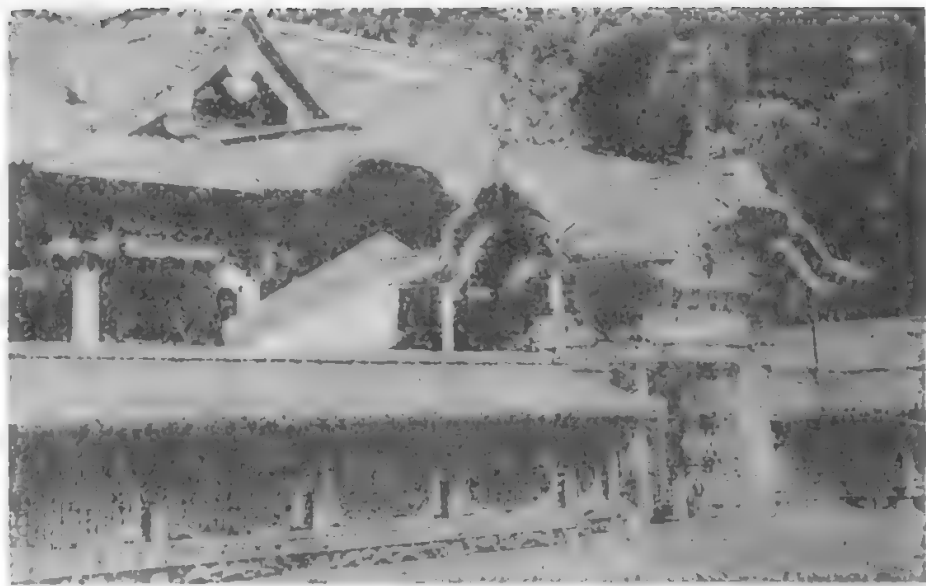
uries that have past since they left their distant quarries in Chikuzen, forms the first lofty portal to the temples and tomb of Ieyasu.

Close beside a graceful pagoda rears its spiral top far above the tall trees whose somber green subdues its brilliant hues in soft caressing shadows.

On beyond in a direct line, each higher upon the hill-side than the preceding one, are the grand gate-ways, sacred enclosures, and accessory structures, belonging to this mausoleum, attained by flights of broad stone steps and balustraded, paved ways bearing the moss of ages.

The first gate, still called *Ni-o-mon*, or "Gate of Two Kings," which gods it once sheltered, is most elaborate in decoration, with carved beams and brackets, and ornate roof of many gables.

Within the court to which it forms the entrance are three sacred treasure houses containing ceremonial utensils, Ieyasu's personal belongings, and art objects; the sacred stable and tree; many dedicatory lanterns and the holy font (a feature of every Buddhist sanctuary), a great granite basin of one immense block of stone, over which a heavy tiled roof on oriental lines is supported by twelve square columns, three at each of the four angles, all of which are highly ornamented. In the



CHINESE GATE TO IEYASU'S MAIN SHRINE

centre of this court is another *torii*, of colossal size, made of bronze and embellished with the Tokugawa crest in gold, beyond which another flight of steps leads to another court, protected by a stone fence, constructed in the same manner in which the Japanese build wooden ones, mortised and doweled. Here are the bell



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UNIVERSITY OF ILLINOIS AT
URBANA-CHAMPAIGN

THE FIRST PART OF THE
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CITY OF CHICAGO FROM
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SACRED TREE AND STABLE

and drum towers, forming a symmetrical pair, highly decorated and most graceful in line and form; several gifts from kings of other countries in the way of bronze lanterns, candelabra, et cetera, and the temple to Ieyasu's patron saint, Yakushi, whose protecting power seems to have preserved its royal splendor, as it still dazzles the eye with all its original gold and glitter.

At the top of the next steps stands that marvel of the carver's art, the *Yomei-mon*, so perfect in every particular, that the artisans trembled lest they make the gods jealous, and fearing to complete so flawless a work, inverted one of the columns.

The fence around this enclosure is also profusely carved, its panels being an intricate, open work design of birds. The surpassing beauty of this gate won for it the popular name of *Higurashi-mon*, or gate at which to spend the whole day.

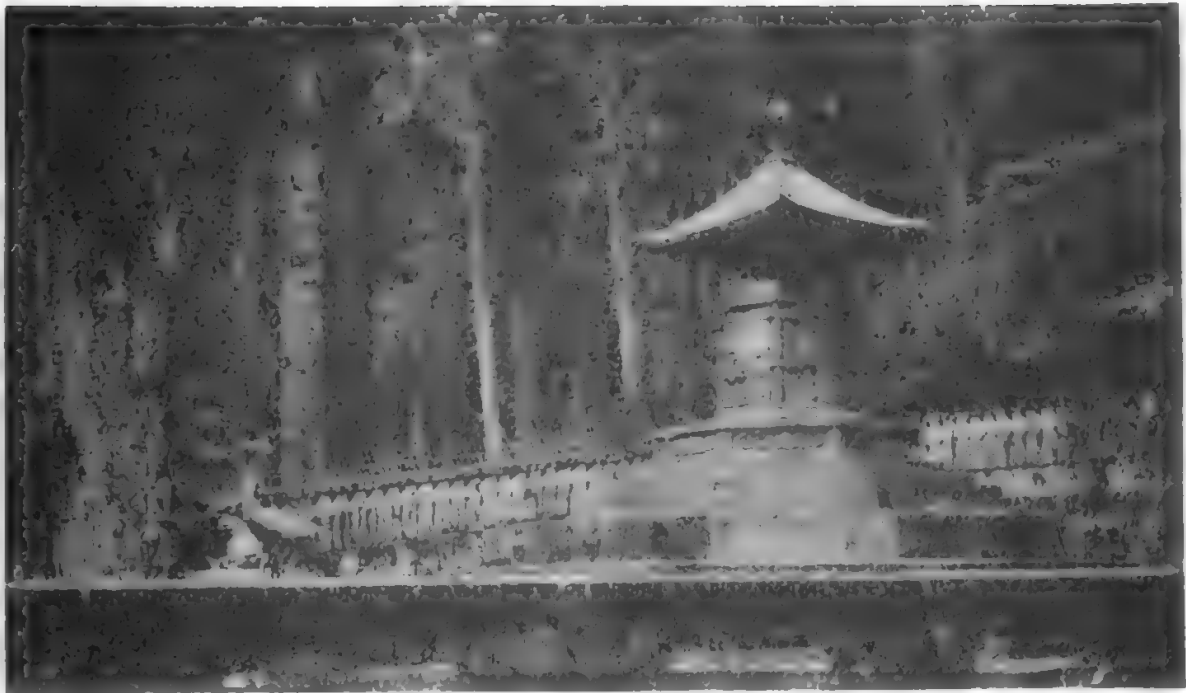
The court to which it forms the entrance contains a number of interesting buildings; one where the sacred dance was performed, a hall for holy fire, and that in which the palanquins for the spirits of several departed rulers are kept.

The next and last gate is of precious

Chinese woods, inlaid in exquisite patterns with dragons, plum and bamboo. This is the entrance to the final court enclosed by an elaborate fence in gilt and colors, called the *tama-gake*. In this stands the main temple, which consists of a number of apartments, the greatest of which is the shrine used for worship, whose pillars and doors are of gold lacquer, and its only simplicity is in its furnishing, consisting only of the Shinto emblems before mentioned.

Adjoining this great hall at either end are smaller rooms, but wonderfully ornate, and at the back is another chamber leading to the inner shrines, closed to the general public. These are of course the most splendid, the richest in color and gold, and the most exquisite in workmanship; the costliest woods, the most lavish display of gold lacquer and precious metal-work make of these secluded and seldom seen sanctums the *piece de resistance* of all Nikko art.

Access to the tomb is had through *Nako-mon*, or Cat gate, at the right of the *Yomeimon*, so named from the carved cat by the famous Hidari Jingoro, just above it, which is said to have been cut entirely with his left hand. It is also said that rats



IEYASU'S TOMB

never come to the place, which is attributed to the carved cat.

High upon the hill-side, climbed by many damp and mossy, old and lichen covered stone stairways, sheltered and shaded by forest trees, stands the bronze tomb which contains the funeral tablet, and beneath which lies Ieyasu. It is set upon a massive base of stone, and surrounded at a distance of some fifteen feet by a heavy stone balustrade to which there are huge bronze gates, of one solid casting.

Just in front of the tomb is a minor shrine used only occasionally, and this, like the others, is approached through a *torii*, so that the Shinto symbol is evident throughout all this Buddhistic atmosphere.

On November fifteen the sacred *yudachi* or hot water ceremony is performed before this shrine for which three large bronze kettles are provided. It is an ancient Shinto rite which was once used as a means of determining the guilt or innocence of accused criminals.

The shrine, temples and tomb of the third Shogun, Iemitsu, are not far distant, and the first gate to these is the usual *Ni-o-mon*, in which the two images of the Dēva Kings removed from the correspond-

ing gate at Ieyasu's temple are ensconced. Next comes the *Niten-mon*, following which rise three flights of stone steps surmounted by *Yasha-mon*, Demon gate, admitting one to the sacred court, where are the main temple, towers, et cetera, much the same as those already described, and though perhaps less gorgeous, are most impressive, the place of worship containing all the original Buddhist emblems, sutras, bells and baldechin, the latter embroidered in gold.

All the gates, fencings and structures belonging to this group are profusely decorated with gilt Tokugawa crests, and rich in carvings and lacquers, and like Ieyasu's must be carefully studied and revisited many times before more than a confused idea of the dazzling whole may be had.

Various other important Shinto and Buddhist temples, monasteries and the like, present a brilliant and fascinating picture as one returns to the village proper.

The Daiya River is spanned by two bridges at the upper end of Hachiishi; the Sacred Bridge, originally built in 1638 to mark the place as that at which Shodo Shoin first crossed the stream, as the story

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INTERIOR OF TOSHOGU TEMPLE, IEYASU'S MAUSOLEUM

goes, by means of two immense red and blue serpents thrown across for him by some heavenly being, all disappearing after his safe arrival upon the bank where he had observed them. This bridge is of the very rounding type seen so often in Japan, and is of shining red and black lacquer, its railings ornamented with metal trimmings, and is supported by massive pillars and beams of granite, similar to torii.

It has been destroyed by floods more than once, but is always restored after the same style, and is still known to the natives as "The Serpents Bridge."

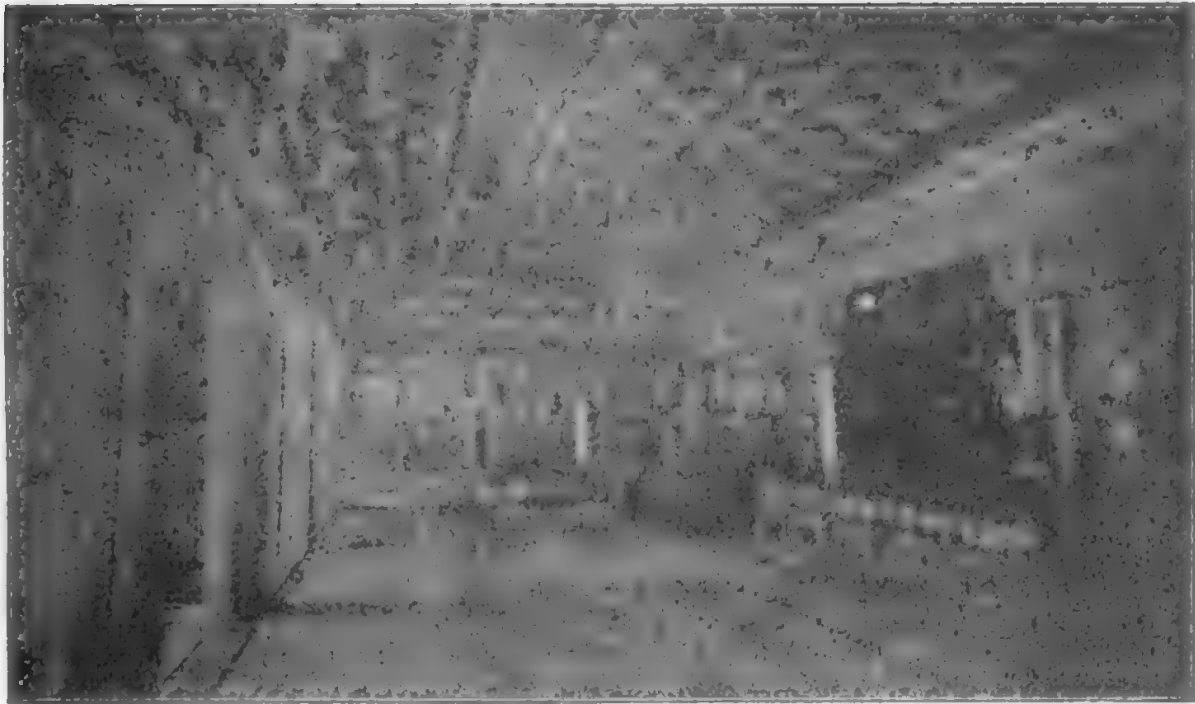
In olden days, only the Shogun might pass over it, except on days of the holy festivals, when pilgrims, thousands of whom trudge their way to these sacred mountains every summer, were granted the privilege; now only the Emperor treads its consecrated arch at the time he visits this shrine, and on the occasion of General Grant's visit to Japan, as a mark of the very highest respect, the Emperor invited him to cross upon it also, but Grant's regard for the religious views of those to whom it might have seemed a sacrilege, modestly declined this Imperial favor.

An ordinary bridge a short distance

from this one accommodates the traffic between the two villages, and the many daily pilgrims and tourists to these shrines.

A peculiar Nikko monument is the *Sorinto*, which stands in the Mangwanji temple enclosure not far from the bridges, to which a rising, winding way, set of stones and steps bordered by stately cryptomerias, leads. It is a round shaft about forty feet in height, held erect by four beams penetrating it at right angles near the base and joining four smaller bracing shafts; all are of blackened copper except the base, which is of stone. The main shaft is ornamented at the top with seven flower shaped pieces, two of which are inverted, to the petals of which small bells are attached; below this on four sides are Tokugawa crests. It is supposed to divert evil, and was erected in 1643 for that purpose.

Two sacred festivals are held annually, in the most important of which the Shogun used to take part in person, as a mark of respect to the spirit of the founder of the dynasty, and was attended by a thousand followers. This festival occurs on the first of June and is still remarkable for the variety of ancient costumes worn in



INTERIOR IEMITSU'S TEMPLE

the procession in which all the villagers appear. The other ceremonial takes place September seventeen.

Among the many other interesting features of this seemingly enchanted place, *Gammanga-fuchi* possesses charms for the curious and lovers of antiquity and natural beauty alike. Rising from the rapids of the river just above the village, a precipitous rock presents a face upon which the word *Hamman* is engraved in Sanskrit characters; this is attributed to some miraculous hand, as the position is apparently so inaccessible.

Near by, along the river bank, runs what appears to be an interminable row of Buddhas, their stony visages much changed by time, some divested of all countenance, others beaten, broken and beheaded; and many are missing from their pedestals of purity and gone in search of further fame, the most notable instance of which may be remarked in the greatest of these, which the flood of 1902 carried uninjured as far as Imaichi, where it sits in silent satisfaction in the increased veneration with which it is now regarded.

The road on the opposite side leads to beautiful Lake Chuzenji, at the foot of

Nantaizan, some eight miles from Nikko, and a day's delightful excursion through a rugged mountainous country of inspiring scenery. En route, the famous Kegon waterfall, plunging into the pit of an old crater from a height of two hundred fifty feet, may also be visited, and many grand views of the gorge enjoyed. In quite the opposite direction, Kiri-furi, another beautiful falls may be reached in little more than an hour.

The streets of the two villages which constitute Nikko, are lined with small shops which cater mostly to tourist trade, and curio dealers abound. Every Japanese resort has its special product, *meibutsu*, but Nikko has two; one, which appeals most to natives, is a confection of beans, called *yokan*, and the other, much favored by foreigners, is peppermint creams, a kind not made elsewhere in Japan. Nikko is also known for furs. Being two thousand feet above the sea, and with such varied attractions and peculiar charm, Nikko is a popular summering place. H.I.H. the Crown Prince has a palace here, and two of the Imperial Princesses reside at the Choyu-kwan during the summer season. "He who has not seen Nikko, can not exclaim 'most superb!' (*tekko*)."

The first of these is the fact that the majority of the population of the United States is now living in cities and towns of over 2,500 people. This is a result of the rapid growth of the urban population since 1900. The second is the fact that the majority of the population is now living in the Eastern half of the country. This is a result of the migration of the population from the West to the East since 1900. The third is the fact that the majority of the population is now living in the South and West. This is a result of the migration of the population from the North to the South and West since 1900. The fourth is the fact that the majority of the population is now living in the South and West. This is a result of the migration of the population from the North to the South and West since 1900.

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THE FORTY-SEVEN RONIN

DURING the days of the Tokugawa Shogunate, when the actual power of government was held by the military authorities at Yedo, and the Mikado at Kyoto was ruler in name only, it was the custom for the Shogunate to make presents of considerable value, both in gold and various articles, to the Imperial Court, as a New Year's greeting, at the same time expressing the compliments of the season.

Envoys were soon afterwards sent by the Emperor to the Shogun with polite messages of thanks and appreciation. These envoys were received with formal state ceremony, and much attention was paid to the etiquette of the occasion, and the court nobles appointed for the purpose of receiving and entertaining the Emperor's emissaries must be well trained in all the duties appertaining thereto.

It so happened that during the reign of Higashiyama Tenno, one Kira Kozukenosuké Yoshinaka (whom we shall designate by his family name, Kira) had long occupied the position of court chamberlain by reason of his ancient and distinguished lineage, he being a descendant from the line of Ashikaga Shoguns whose grandsire was no less a person than the Emperor Seiwa. Kira's yearly pension was not large, but his rank and position were above that of the *daimyo*, and he had been in the Shogun's Court nearly half a century, already having passed his three score years. This long service had made him the highest authority on court customs, and his favor was eagerly sought by those entering upon new and strange duties, in the performance of which they must receive instruction from him.

In character, Kira was not to be esteemed; a craven, crouching before his official superiors, and arrogant in the extreme

toward those beneath him in rank, from whom he demanded handsome gifts in return for his favor, the withholding of which could easily prove fatal to their interests, and this power he had long turned to his financial advantage.

This had become so well known, the requirement of monetary gifts was complied with almost as a regulation belonging to the office, and none had dared to neglect so important a requisite to the successful performance of his official duties.

But when Aasano Takuminokami, Lord of Akao, aristocrat and man of high integrity, and another noble, Kamei by name, were appointed to receive the representatives from the Mikado in 1701, they made formal calls upon the chamberlain, politely requesting his good graces, but with no thought of offering a bribe for what they desired to receive, and the chief councilors had been so tactless and miserly as to advise that there was no necessity for a valuable gift, the services of Kira being strictly official.

Kira was thus exasperated and antagonized by this lack of attention and the accustomed payment for his approval, and resolved that Asano and Kamei should pay dearly for it.

During their daily visits to receive his instructions, they suffered the greatest humiliation from Kira's insulting remarks and were subjected to all manner of ridicule, and much laughed at for their blunders, which Kira purposely refrained from correcting.

Both restrained themselves from resenting this behavior, until finally it became unbearable to Kamei, who unbosomed himself to his councilor of his intention to kill Kira the following day for his insolence and abuse, whereupon, his confidential



GRAVES OF THE FORTY-SEVEN RONIN, OISHI'S ENSHRINED

adviser, anxious to avoid the ruin of his master's house, conceived a plan to avert the threatening danger, by secretly taking the gift of silver neglected in the beginning, which would serve to change Kira's offensive attitude; and he was not mistaken, for after conciliating him in such a way, his master was greeted on the morrow with smiles and apologies for past affronts, and his anger was somewhat appeased. But poor Asano fared even worse than before, now that he alone had failed to render the accustomed dues; however, he endured it all for the sake of faithfully serving the Shogun, feeling it would all be ended upon the departure of the envoys.

They arrived in Yedo on the eleventh day of March, and three days later the Shogun, Tsunayoshi, made his formal reply to the Imperial message, this being the climax of the great occasion, and more important than all that had gone before, and for which the most auspicious day, according to the old calendar, had been chosen. But Kira had waited for this opportunity, determined to publicly humiliate Asano, who had maintained an air of such supreme indifference to his oft repeated insults, that Google But further enraged the lord chamberlain.

Before the many *daimyo* of the realm, and officials of the Shogun's court, Kira now held up Asano for ridicule, declaring him too boorish to learn the duties of his office and that he was utterly unfit to appear at court on any occasion, least of all on one so important. This indeed proved the 'last straw'; Asano's hand was upon his dagger, and hesitating no longer because of court restraints he made a quick thrust but inflicted only a slight wound in Kira's head, and a second one without success, whereupon he was seized by one Hata-moto and firmly held, while the cowardly Kira fled.

Asano was at once taken in charge, disarmed and confined in the palace, the penalty against such an offense being death and the confiscation of estates, which meant the ruin of his family and retainers.

The Shogun, greatly incensed at such conduct almost in his very presence, and upon so important an occasion, ordered an immediate council to pronounce Asano's sentence, which of course was *hara kiri* (suicide by disemboweling) and to be enacted upon the following day, in the presence of two officials from the Shogun's government.

Asano was now a condemned state criminal.

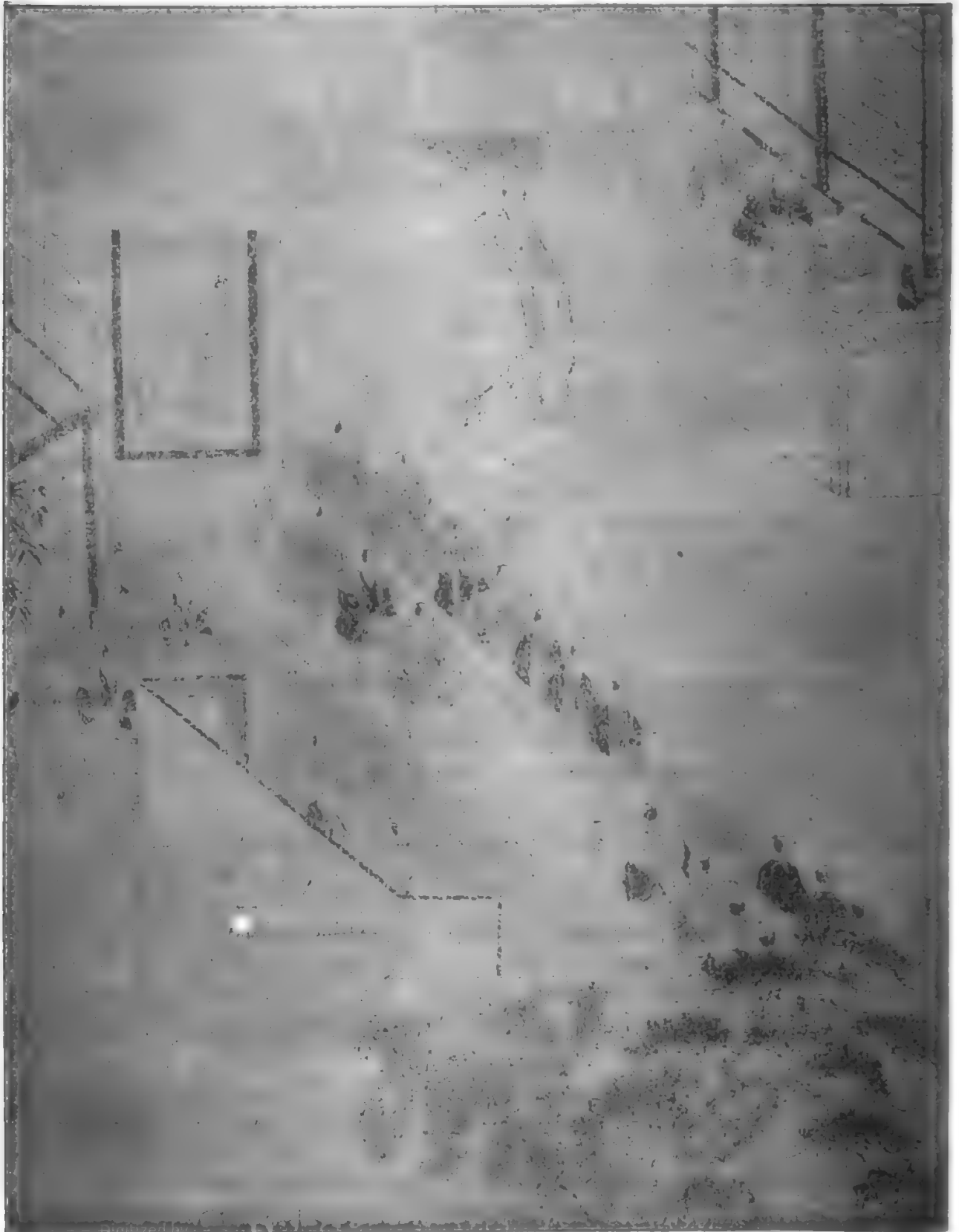
THE LAMAR MANSION, a fine example of the
 architecture of the early 19th century,
 is situated on the corner of
 the main street and the
 river. It was built by
 the late Mr. Lamar, and
 is now the property of
 the city of St. Louis.



nal held in the mansion of Daimyo Tamura, but no question had been raised as to the provocation for his behavior; and Kira, a great favorite with the Shogun, was asked for no explanation.

Asano went to his death, and when the

news of it reached his castle, Oishi Yoshio, the *karo* then in charge, quickly assembled his *samurai* together, some three hundred in number, and wild excitement reigned. Eventually two factions sprang into existence; one for vengeance and the sword,





RED CROSS SOCIETY'S HOSPITAL, TOKYO

THE RED CROSS SOCIETY OF JAPAN

THE origin of this society dates from the Satsuma rebellion in 1877. It was organized by the late Count Tsunetami Sano, Member of the Senate, and Mr. Tsuneshi Ogiu, both men who were endowed with strong benevolent and humane feelings, and at the sight of the slain and wounded were moved to bring succor to the helpless suffering. They induced others of the aristocracy, who shared the same sentiment of charitableness and sympathy for the wounded, to join them, and in consequence, an association called the Hakuaisha was formed, with Count Sano as president, and Mr. Ogiu as vice-president. In May of the same year, they obtained permission from the commander-in-chief to go to the front for the relief of the wounded. They accomplished a great deal and were much appreciated for the vast amount of good they did, but were much hampered for lack of funds. The association consisted of only thirty members at that time, and it was only by indomitable courage and energy that they accomplished the great work they had in hand. At the conclu-

sion of the rebellion, it became evident that the temporary enterprise should be further established into a lasting organization for the benefit of humanity; consequently, in 1878, it was decided to fully equip the society into a permanent and efficient force for the relief of sick and wounded on the field of battle. Sufficient funds and materials were gathered to relieve 1,000 patients, covering a period of five months. In 1886 at the Geneva Convention, where Japan was represented, the name was changed from Hakuaisha, to that of Nippon Sekijujisha (Red Cross Society of Japan), and in May of the following year, it was entered among the International Red Cross Societies. Just previous to this, the members numbered six hundred, but after this great event the number increased immediately to two thousand. Later, a programme for the enlargement of its work and further facilities was made on a much larger scale. Unfortunately, when only half accomplished, the Chinese-Japanese war of 1894-5 broke out, which forced the Society into immediate action for the relief of the wounded. They

[Faint, mostly illegible text covering the majority of the page, appearing to be a list or index of items.]

The following is a list of the minerals which have been found in the country of the United States, and which are now being mined in large quantities. The list is arranged in alphabetical order, and the minerals are grouped according to their chemical composition. The list is as follows:

1. *Asbestos* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

2. *Barite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

3. *Barytes* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

4. *Bismuth* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

5. *Calcite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

6. *Chalcopyrite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

7. *Chlorite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

8. *Coal* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

9. *Copper* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

10. *Fluorite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

11. *Gypsum* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

12. *Hematite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

13. *Iron* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

14. *Lead* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

15. *Magnetite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

16. *Malachite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

17. *Manganese* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

18. *Mercury* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

19. *Nickel* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

20. *Quartz* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

21. *Silver* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

22. *Sulphur* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

23. *Talc* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

24. *Uranium* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

25. *Vanadium* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

26. *Wolframite* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.

27. *Zinc* - A mineral which is used in the manufacture of paper, cloth, and other articles. It is found in the state of New York, and is mined in large quantities.



HER IMPERIAL MAJESTY, THE EMPRESS, ADDRESSING THE RED CROSS SOCIETY'S ANNUAL MEETING

putting 1,554 persons in the field to help nurse the fallen at an expense of 460,000 *yen*, caring for 101,400 sick and wounded on both sides. After the war and with this splendid record of succor, the general public became aware of its immense value, and many availed themselves of the Society's offer to enroll all those who wished to enter and help the good cause.

The Imperial Family is warmly interested in the Society, the Empress attending in person the yearly meetings, and this year gave an address which was greatly appreciated. The amounts given by the Imperial Family total 530,000 *yen*, covering various amounts given at stated times when necessary for the relief of sufferers in different calamities, hospital funds, and patients, besides a quantity of warm clothing during the cold and inclement weather. A further yearly subsidy of 10,000 *yen* is also given for the maintenance of the Society's Hospital, the site upon which it stands having been granted by the Imperial Family.

In 1901, in accordance with the stipulations of the civil law, the Society was made into a corporate judicial body. At the same time the Society's regulations

were proclaimed by means of the Imperial Rescript, consequently the status of the Society became more stable and defined, and they built two hospital ships, the *Hakuaimaru* and the *Kosaimaru*. In 1902, when the Boxer troubles broke out in North China, the Society immediately fitted these vessels out and sent them to Taku, where they did splendid work under the supervision of the combined fleets of the different powers and gained the admiration of all. They accommodated a total of 2,500 persons, among whom were a few French and Austrians.

The 25th Anniversary was celebrated with great eclat and pomp, and every endeavor was concentrated upon increasing the number of members, and since that time a programme was planned by which it was proposed to increase the capital to 15,000,000 *yen*. On the eve of this great realization, the Russian war broke out. The Society at once placed the two hospital ships in commission, a transportation corps, and 148 relief parties, dispatching 5,170 persons in all, for the various needed services in the several fields of duty, taking care of 820,000 sick and wounded, 20,700 of these being Russians.



RED CROSS SOCIETY'S ANNUAL MEETING AT HIBIYA PARK, TOKYO

The work lasted two years and in that time 5,140,000 *yen* was expended exceeding all previous records.

The Society also renders great aid in time of disasters such as fires, floods, earthquakes or those produced by tidal waves. In these misfortunes they have given assistance to over 30,000 individuals.

At the time of the San Francisco earthquake, and the Calabria earthquake, in Italy, the Society called for subscriptions and sent funds collected to both of the distressed localities.

One of the exceptional features of this Society is its extensive membership; any person, on application and acceptance, may become a member, and thousands are glad to contribute the annual fee for this philanthropic purpose.

A special badge is given to those elected, which is in the form of a medal and is quite decorative in its general appearance; it was specially granted by His Majesty the Emperor, and is worn on public occasions only, or with full-dress.

The membership is divided into three sections; honorary members, of which

there are forty-seven, consisting mainly of the Imperial Household; special members, numbering 16,227 persons, who have either rendered special services or have made a donation of 200 *yen*. In this class are included those who have given 1000 *yen* or more towards the Society; these, together with those who have rendered signal service to the Society, have conferred upon them a special decoration of merit, which has the Imperial sanction and is much prized. The third class, of regular members, consists of all persons giving an annual subscription of from 3 to 12 *yen*, or those who make a single donation of 25 *yen*; of these there are 1,509,644.

There is one head department and forty-eight branch departments; these branches are again subdivided into 684 committees, which are again subdivided into 12,205 sections.

His Imperial Highness, Prince Kanin, is honorary president, Marquis Matsukata, Member of the Privy Council, is president, Viscount Hanabusa and Baron Osaga are vice-presidents.

the first of these was the discovery of gold in California in 1848.

The second was the discovery of gold in Nevada in 1859.

The third was the discovery of gold in Colorado in 1859.

The fourth was the discovery of gold in Idaho in 1860.

The fifth was the discovery of gold in Montana in 1862.

The sixth was the discovery of gold in Arizona in 1863.

The seventh was the discovery of gold in New Mexico in 1864.

The eighth was the discovery of gold in Utah in 1865.

The ninth was the discovery of gold in Wyoming in 1866.

The tenth was the discovery of gold in Nebraska in 1867.

The eleventh was the discovery of gold in Kansas in 1868.

The twelfth was the discovery of gold in Oklahoma in 1869.

The thirteenth was the discovery of gold in Texas in 1870.

The fourteenth was the discovery of gold in Louisiana in 1871.

The fifteenth was the discovery of gold in Mississippi in 1872.

The sixteenth was the discovery of gold in Alabama in 1873.

The seventeenth was the discovery of gold in Georgia in 1874.

The eighteenth was the discovery of gold in Florida in 1875.

The nineteenth was the discovery of gold in South Carolina in 1876.

The twentieth was the discovery of gold in North Carolina in 1877.

The twenty-first was the discovery of gold in Virginia in 1878.

The twenty-second was the discovery of gold in West Virginia in 1879.

The twenty-third was the discovery of gold in Maryland in 1880.

The twenty-fourth was the discovery of gold in Delaware in 1881.

The twenty-fifth was the discovery of gold in Pennsylvania in 1882.

The twenty-sixth was the discovery of gold in New Jersey in 1883.

The twenty-seventh was the discovery of gold in New York in 1884.

The twenty-eighth was the discovery of gold in Connecticut in 1885.

The twenty-ninth was the discovery of gold in Rhode Island in 1886.

The thirtieth was the discovery of gold in Massachusetts in 1887.

The thirty-first was the discovery of gold in Vermont in 1888.

The thirty-second was the discovery of gold in New Hampshire in 1889.

The thirty-third was the discovery of gold in Maine in 1890.

The thirty-fourth was the discovery of gold in New Brunswick in 1891.

The thirty-fifth was the discovery of gold in Nova Scotia in 1892.

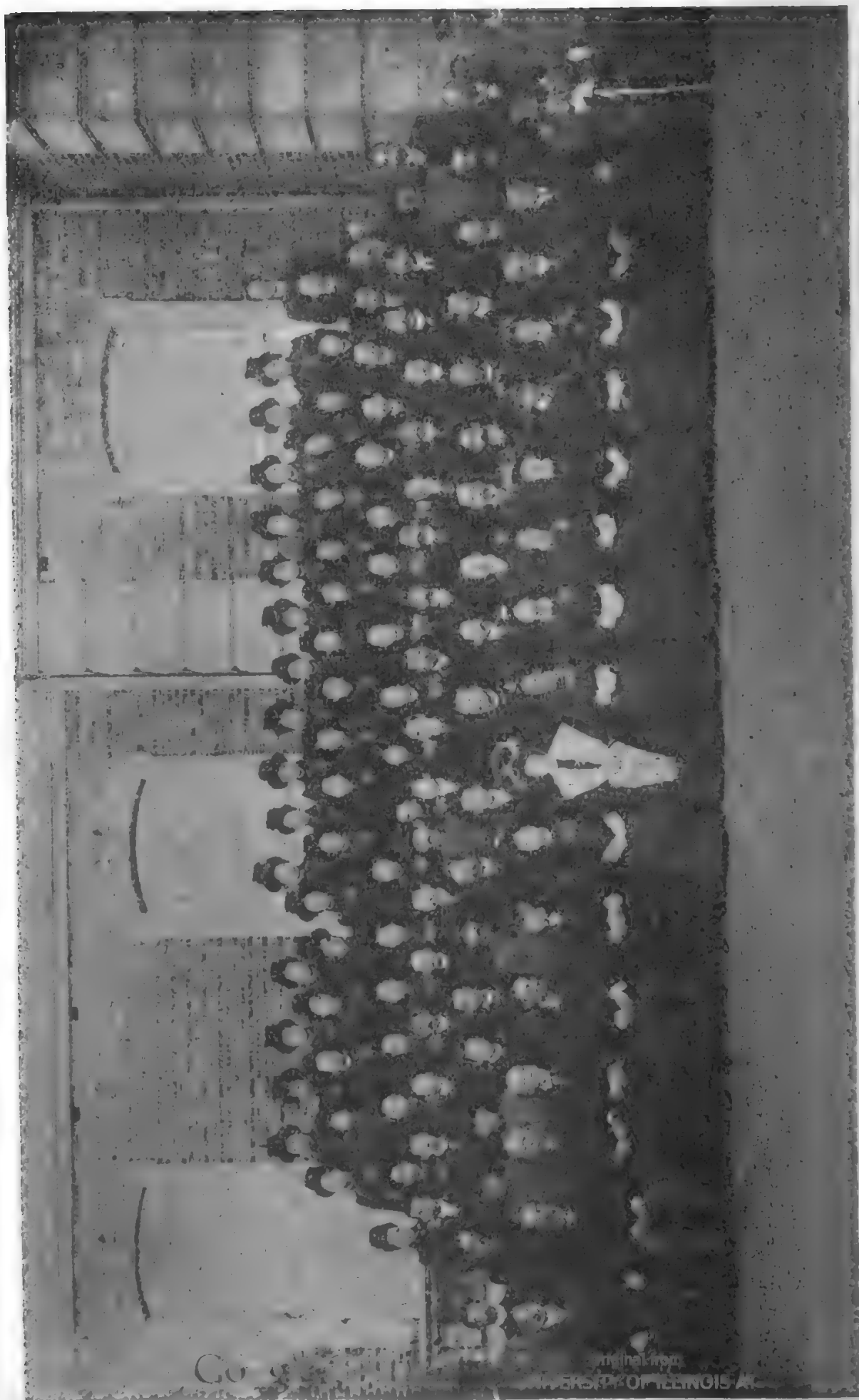
The thirty-sixth was the discovery of gold in Prince Edward Island in 1893.

The thirty-seventh was the discovery of gold in Newfoundland in 1894.

The thirty-eighth was the discovery of gold in the British Isles in 1895.

The thirty-ninth was the discovery of gold in the rest of the world in 1896.

1900-1901



GRADUATING NURSES, 1910

PRINCESS KANIN

RED CROSS SOCIETY

Branch departments are established in Taiwan (Formosa), Karafuto (Saghalien), Chosen (Korea) and at Liatung. There are also branches established in foreign countries; but all of these organizations are carried on somewhat differently from those established in Japan proper.

A Benevolent Ladies Nurse Society, which was inaugurated in 1887, is now attached to the Japan Red Cross Society; it is composed of the Princesses of the Imperial Family, and many other ladies of rank and position. The object of this society is to promote the practise of nursing in time of peace and to assist in the relief work in time of war. The honorary president is Princess Kanin; the president, Marchioness Nabeshima. The membership numbers 10,200. During the Russo-Japanese war they rendered signal service, and much of their time was devoted to preparing bandages and to visiting the sick and wounded in the hospitals.

The regulations of the Japan Red Cross Society were promulgated by an Imperial ordinance in 1901, by which the business, obligations, privileges and government of the Society, and limitations of each were defined. During the current year, they have been revised and amended, as a result of which the ministers of the army and navy stand in a supervising relation to the Society, and the president and vice-presidents are appointed by the Emperor, upon recommendation from these ministers.

Members of the Relief Corps are subjected to military discipline while serving in time of war, the same as the sanitary corps of the army or navy. The privileges accorded the Society by special regulations are that Government transports carry their corps and materials for relief work in time of war, and extend their officers and men the same honor and treatment as tendered Government officials and men.

Hospital ships and trains are provided

by the Society for their Relief Corps which also assists in both army and navy hospitals. There are 124 nurse parties of women, and 39 composed of men; the total number of the Relief Corps at present is 3,890, which is only about half the required standard, but efforts are being put forth to increase the deficiency, and it is hoped it will be accomplished shortly.

In order that those composing the staff should be thoroughly well trained and ready for efficient service, the society established its own training hospital in 1906, which has proved a great success. The head nurses are chosen from among the most proficient of the graduates, after a term of three years hospital training. In time of peace the hospital renders service to the general public, and accommodates a number of charity patients. Ten other hospitals have been established by Branch Departments, the object and service being about the same as above mentioned. The two hospital ships rendered conspicuous services during the Boxer troubles and the Russo-Japanese war, in the transportation of a great number of sick and wounded. The construction of two other ships of 5,000 tons each is now under consideration.

In 1903 a programme for the accumulation of a consolidated fund of 15,000,000 *yen* in ten years was decided upon, and as 11,140,000 *yen* of that amount has been collected, it is hoped that the total fund will soon be an accomplished fact. This fund was not drawn upon in the recent war, the 5,140,000 *yen* expended by the Society being from its yearly income.

The Society is increasing very rapidly, and by its increased exchequer is in hopes of furthering its philanthropic work. Its membership now numbers 153,000 and has accumulated 15,880,000 *yen*; consequently it is felt to be on a thoroughly sound footing with no fear for its stability. A large number of foreigners are counted in its membership.



PRIZE BLOSSOMS

CHRYSANTHEMUMS

(KIKU)

THERE is no authentic record as to when the chrysanthemum was introduced into Japan. The supposition is that it was brought from China about 805 A.D.; but there are some who argue that it was brought from Korea about 313 A.D.; and still a few who claim it as a native of Japan. But the most popular and generally accepted theory is that it was introduced from China, as history confirms this theory to be the most correct.

In strict accordance with an old custom in China supposed to have been first observed in Japan during the Enryaku period, 782, A.D., on the ninth of September a special function is held by His Majesty, the Emperor, to which are invited the aristocracy, the highest dignitaries and the diplomatic corps. The ceremony consists in a vase of chrysanthemums being placed in front of the Emperor, and dipping chrysanthemum wens in *saké*, which is drunk for good

luck, as the ninth day of the ninth month is supposed to be one of great ill-luck, and the drinking of chrysanthemum *saké* is supposed to avert any calamity from such an ill omened date. It is positively claimed by the Japanese of to-day that much misfortune has been turned aside by this ceremony, hence the strict adherence with which this Imperial function is kept yearly. It has been practised in China from time immemorial.

The sixteen petalled chrysanthemum is used as the Imperial Crest, but just when the flower was adopted as a crest by the Mikado seems to be somewhat clouded with uncertainty; however, history tells us that the Emperor Gotoba, 1186 A.D., was very fond of swords, and often personally assisted in forging them, and on one of these occasions imprinted a sixteen petalled chrysanthemum on his sword. This Emperor also placed the symbol on other articles, especially those used in the



ENJOYING THE EXHIBITION

household, no doubt the idea being to bring good luck. However this may be, accurate records are wanting to substantiate the story. The next we hear of it is in 1560 A.D., when Emperor Ogimachi rewarded a *daimyo*, Mori Motonari, by allowing him to use the chrysanthemum crest. This unusual favor was granted for the handsome present of gold he made the Emperor at the ceremony of his accession to the throne.

In 1868 A.D., the Government issued a public proclamation forbidding all persons to use the sixteen petalled chrysanthemum in any way whatsoever. And in 1869 A.D., another order was issued forbidding all shrines to use the same, excepting those at Ise, upper and lower Kamo, and the Hachiman Shrines. All other shrines which had been accustomed to use this symbol were ordered to send in to the Government full particulars and await its decision. In 1870 A.D., it was ordered that all members of the Imperial Family should use the sixteen petalled chrysanthemum with two leaves, as the family crest, although it was formally fixed upon by an Imperial decree at the Restoration.

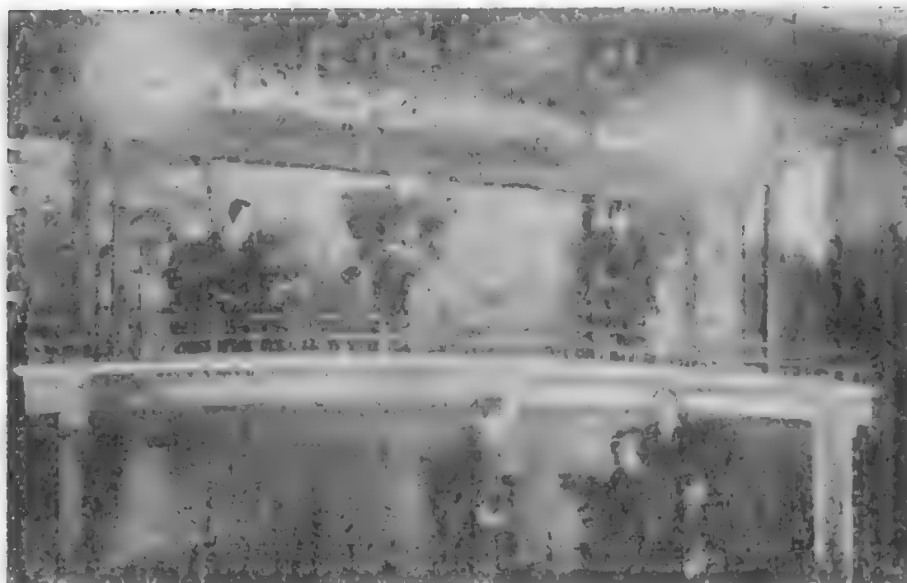
From the above introduction it will be seen that the chrysanthemum has held a very sacred place in the heart of the Japanese, whose reverence for it has been greatly increased by its being adopted by the Emperor and his family as their crest; hence great attention, thought, patience and unlimited care have been bestowed on this plant for cultivating, developing, enlarging and beautifying its species.

The method of forcing and encouraging large flowers is by grafting, but accentuation and further enrichment of color is done by a well studied system of enriching the soil, the base of which is human excrement, the component parts for the chrysanthemum being a mixture with rice bran, wood ash and water in a proportion of one to two.

The chrysanthemum is divided by floricultuists into six classes; *atsumono*, those that are heavy and thick with petals and last the longest; *kuruimono*, different varieties which have their petals in discordant order; *ichimonji*, varieties with large blossoms, the centres of which are crowded with small petals; *kegori*, a peculiar variety that have small hair-like attachments to the ends of the petals;

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CHRYSANTHEMUM FIGURES OF NOTED ACTORS

hosomono, those that have small hair-like petals; *choji*, a variety with large centres that take the form of a T.

The Japanese names given to the varieties are rather arbitrary; as for instance the Shokkono Nishiki, in its literal translation means Crimson Brocade, Shoku being the name of a locality in China celebrated for the production of a beautiful brocade; white, snowy heron, white waterfall, wild lion etc.—each of these being given for the general appearance or suggestive similarity of subject which it is supposed to resemble, either in the conformation of the petals, or color, or possibly both. For instance, the white water-fall has long, white, silvery petals that droop, resembling water falling in a cascade.

There are a great many varieties, but one can classify the floriculturist's aims in three general divisions; that for quantity, irrespective of size; that for color, richness or variation; and last for size.

This plant is not multiplied from seed, but by the separation of its roots; this is usually done either in the beginning of December or the first ten days of May. The winter separations are buried in earth devoid of any moisture, and a spot chosen that is well exposed to sunlight, the very finest plants being cultivated in pots of

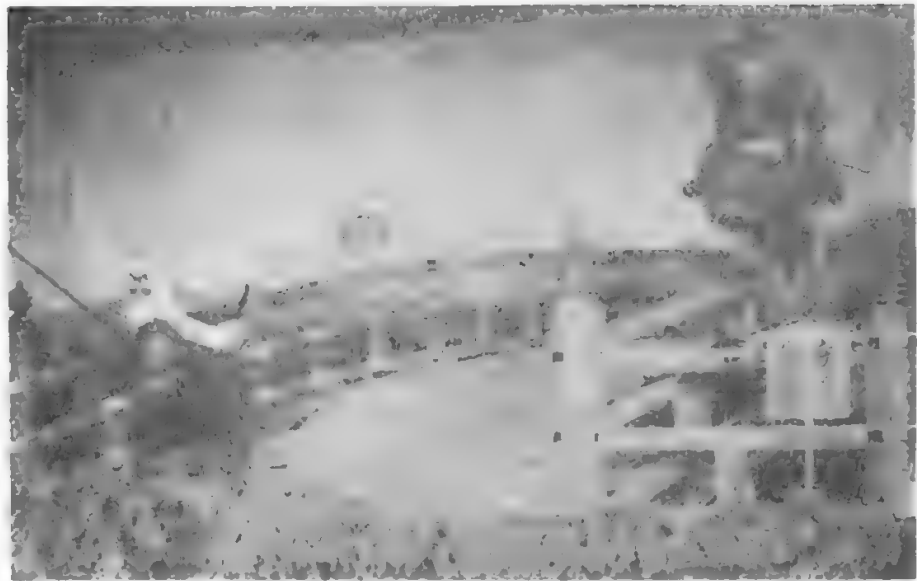
various sizes according to the desire and wishes of the cultivator. When a large quantity is required, the plant is subjected to many decapitations; for instance when it has attained a growth of several inches, it is cut; the main stem then ceases to

grow, but sends out shoots, which attempt to rise to maturity; these again are cut after attaining several inches in height, which process is repeated according to the number of flowers required, which may run from one hundred to a thousand or more. Each stem will only bear one flower, but the flowers are quite insignificant in appearance; quantity, not size nor color, being the main object.

These plants are specially cultivated for the purpose of training them into the multifarious forms in which the Japanese so delight, such as boats in full sail, square terraces, fans, baskets and pyramids of various shapes; in fact every conceivable shape in which it is possible to gradually train and bend every stem of the plant, which is done with the utmost and assiduous attention; each stem being held in position, if a bent one, by wiring; or if straight, or slightly curved, by a slight bamboo rod.

Perhaps the most curious sight is to see these plants trained through a wire frame in the form of a human figure, clad in various styles, allowing the blossoms to form the costume. Masks and hands are put on these figures to give them a life-like appearance, and they are generally made to resemble notable actors. During the autumn, exhibitions

are given of set scenes made up of these figures, with additional theatrical renditions of movable scenery and other lay figures. Some of these exhibitions are quite elaborate and highly patronized by the middle and lower classes.



POPULAR SCENE WITH CHRYSANTHEMUM FIGURES

Strange to say they take more pleasure in these exhibitions consisting of a multitudinous quantity of small flowers, than in various shows given in the parks, of larger, finer and richer flowers; they much prefer small buds to the full blown flower, and this taste is expressed at all times of the year for all flowers, and is catered to by the street vendors who do not find such ready patrons for the flower as they do for buds.

The most noted places in Tokyo for these shows are at Medzu and Dangozaka, both close to Uyeno Park. They are also given at the Wrestling Coliseum at Honjo, and sometimes this exhibit is transferred to Yokohama. It is at Dangozaka that we see the cultivation of the chrysanthemum in all its varied states of growth, its pruning and training into the various fanciful forms desired; the most valuable and select in pots, others in masses in the ground, and lastly those wonderful figures of actors in the many poses to depict some certain part in a play, and all made of chrysanthemums! A great show of the national flower where one sees the blossom from the smallest size to the largest; from the close and solid centre to the long straggling petal. If the belief that this flower has the property of prolonging life by the sipping of its nectar, then

the Japanese should surely enjoy a long and peaceful life, in return for their wonderful devotion and care.

The finest flowers, both for size and color, are shown at the Emperor's autumn Garden Party, at the Aoyama Palace Grounds. This is given yearly, and foreigners may receive an invitation through the courtesy of their nation's ambassador. Advantage is taken of these occasions to present foreigners, so chosen, to Their Imperial Majesties, who preside, with other distinguished members of the Royal family. The exhibition of flowers is first seen by the Emperor and Empress and their suite, then guests enjoy the sight. A few of the plants are cultivated in square, round and pyramidal forms, but the majority run up in their natural way, and much care is taken with each stem, to give it proper support. They are usually fine flowers, exquisite in color and of many varieties.

Some of the public parks show special exhibitions for the enjoyment of the general public as the Japanese are a flower-loving nation.

Many of the nobility take special interest in the cultivation of these national flowers, notable among whom are Count Okuma and Count Sakai. The late Viscount Sone (former Resident General of Korea) was counted among the experts in the training of chrysanthemums.

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INTERIOR OF YOSE

YOSE, AMUSEMENT HALLS

FOR more than a century, establishments known as *yose*, halls of amusement, have furnished entertainment and served more or less as educational institutions for the lower and middle class Japanese denied any better opportunity for obtaining either amusement or instruction. The origin of these places was from the ancient story-teller who stood on the street (in Yedo, upon the old Mansei bridge), and drew his audience from the passers-by who would stop to listen. He soon became popular enough to encourage him to arrange a crude structure for his performances, and later on a shelter for his patrons; and the pleasure-loving and holiday-making people, through their appreciation of the value of this form of entertainment, promoted into a profession of no mean importance the vocation of the one time wandering story-teller, by housing him and themselves in comfortable and spacious halls, in various quarters of

cities all over Japan, where large numbers assemble to enjoy his talents and add to their knowledge according to his store.

Almost imperceptibly the profession has separated itself into four branches, each of which pursues its course rigidly.

The *gidayu* is devoted to dramatic stories, *joruri monogatari*, said to be the first kind recited, and this school of artists, for such they may be called, also goes by the name *joruri*, as it had its origin in that kind of story. Its author is unknown, but it is assigned to a period of the sixteenth century.

To thoroughly explain the *gidayu*, it would be necessary to go more into the detail of Japanese drama than may be considered here. There are not now many of these first-class artists who appear at *yose*, exceptions being two lady artists, Takemoto Ayanosuke and Takemoto Roshyo, both popular singers.

The *kashabushi* are war story-tellers, and



EXTERIOR OF YOSE

these have a certain prestige which sprung from the fact that the initial recital was given for and approved by the founder of the Tokugawa dynasty, Ieyasu, by one Akamatsu Hoin, probably at the beginning of the seventh century, when a war-like spirit prevailed throughout the country, and followers of this branch of story-telling were regarded as something above wage earners, in that their stories influenced the hearers to brave and heroic deeds, and those attracted to this vocation were drawn mostly from the *samurai* class of *ronin*, warriors who had lost their lords, by whom they were retained, and thus were deprived of their usual means of livelihood, and must drift into something.

Koshakushi are divided into the old and the new school, these being at variance as to method and style. Those acknowledged as skilled professionals of the old school are Kanda Hakuzan, Kanda Shori, Kinjosai Tenzan, Nishio Rinkei and Shinshinsai Toyo; and among the new school, Ito Chiyū and Hosokawa Fūkoku, both of whom are men of social position and superior education, so that they have a

high standing.

Their stories are mostly accounts of wars and battles fought in the history of Japan, important among which may be mentioned "Taikoki," or the life of Taiko *sama*, Toyotomi Hideyoshi, Japan's great general. Another popular story relates the career of Iwami Jutaro, a noted warrior in the days of Hideyoshi, who avenged the death of his father and elder brother by his valor and skill in swordsmanship, and afterwards traveled throughout the country challenging expert swordsmen, and carried the record of never having suffered defeat.

Very popular among the lower classes are stories of the chivalrous deeds of men among the common people during feudal days. Of first rank are the lives of Kuni-sada Chuji and Banzuin Chobei. The latter was a citizen of old Yedo, and resided near the Asakusa temple in the early days of the Tokugawa Shogunate. He took up the cause of the masses and bravely championed it against the oppression of the governing classes, protecting the weak and restraining the strong, who stood in no small fear of him.

[illegible]

1. 1990年12月25日，在俄罗斯莫斯科，俄罗斯总统叶利钦在克里姆林宫正式宣布，俄罗斯联邦正式退出苏联，成为独立国家。

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Journal of Health Politics, Policy and Law

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The following is a list of the names of the persons who have been appointed to the various positions in the various departments of the Government of the State of New York, for the year 1900.

It is important to note that the above results are based on the assumption that the system is in a steady state. In practice, the system may be in a transient state, and the results may differ. For example, if the system is in a transient state, the results may be affected by the initial conditions and the time taken for the system to reach a steady state. Therefore, it is important to consider the transient behavior of the system when interpreting the results.

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The *rakugoka* are comic story-tellers who relate amusing incidents of every day life, portraying characters of a humorous nature, often exaggerated into caricature.

The comic story-tellers of to-day are of two schools; the *Yanagiha* and the *Sanyuha*, the most famous exponent of the former being Danshuro Yenshi, and of the latter, Sanyutei Yencho, he being acknowledged as a genius in his profession. Just why there should be two schools seems to be owing mainly to rivalry rather than to any difference in method or particular style, but there are enthusiastic followers of each, among the best of the *Yanagiha* being Kosan, and of the *Sanyuha* are Yenkiō, Yen-u and Yenzō.

Naniwabushi, which is a form of narration accompanied by music, was, in former times regarded as a somewhat inferior order of entertainment and was patronized by the lower class only, and while it has undergone improvement it is still in disrepute among higher classes. There seems to be no special reason for this, and its having originated in the *Nembutsu* sect of Buddhists, who sang with the accompaniment of a trumpet shell, might have given it better standing. The narration is always sung to music, while any dialogue is spoken in theatrical fashion. *Naniwabushi* professionals usually select war themes. The most famous of these artists, Tochuken Kumoemon, may now be heard only at theatres, but Hayakawa Tatsuen, Isshinteī Tatsuo, Abzumaya Rakuyu, and other good ones appear at *yose*.

The most popular stories among the masses are the *sewamono*, or lives of the *otokodate* (chivalrous persons of the lower class).

The *yose* where these entertainments are given are usually large enough to accommodate as many as three hundred people, the matted floor seating that many.

The proprietor, or person in charge, greets one with a hearty "come in," and

upon entering checks one's clogs or shoes, and invites him to find a place for himself according to his liking. Soon, a servant, usually a maid, brings a cushion, *sabuton*, and if winter, a *hibachi*, or if summer a tobacco *bon*, for each of which one *sen* extra is charged, but these may be declined if not desired.

The platform upon which the story-teller and his musician sit is about ten feet in length by five in width, and raised some three feet above the floor. Here, there is a *hibachi* with its kettle, and close by a tea set, which is in frequent use by the speaker. In a single evening several different ones appear, the most expert entertainers usually being last on the programme, though this is not strictly adhered to, since engagements at several places may prevent his being last at each one.

There is a short intermission when the entertainment is more than half over, and cakes, fruit, tea etc. are sold through the audience; a pot of tea, with any number of tiny earthenware cups, being served for the price of two *sen*, one cent, or a superior quality for three *sen*.

The beating of a drum calls order, and the best artist of the evening, who has probably been the chief drawing card, takes his place, and at the finish of his story, the drum beating announces the close.

Players of the *samisen*, Japanese conjurers and Chinese jugglers clad in gorgeous *kimono* and *hakama*, all make their appearance at *yose*, and claim, according to their merit, their pro rata of the evening's proceeds, the division of which is made among the various performers, the best receiving the lion's share, or from fifteen to twenty per cent., and the others from two to three per cent., the balance going to the owner of the establishment.

The fee charged for entrance differs according to the standing of the place, created of course by the class of professionals who make its reputation; but the highest price

at the best places has been only eighteen *sen*, and ordinary halls usually charge but ten *sen*, sometimes twelve or fifteen if there are extra attractions. So that an evening's entertainment, including refreshments and a charcoal fire at one's side, may be enjoyed all for the sum of twenty *sen* (ten cents).

Regular patrons of these places are called *jioen*; generally, people living in the neighborhood. They are accorded special welcome and attention, being assigned cushions etc. for their exclusive use, and tea is served to them without the asking; they are permitted to pass out after the entertainment through a special exit, avoiding the annoyance of the pushing crowd. In return they are expected to make presents of money, say two or three *yen*, at the New Year and on the first of July. This custom is one of the surviving ones belonging to old Yedo.

As a specimen of the stories related by *rakugoka* the following is given, its title, The Grumbling Kobei.

Kobei was a house agent, *sahainin*, and in his charge were several houses to be let. He was an old man very much given to complaining, so that he had received the nickname of "Kobei the Grumbler, but this mattered little to him, and made no change in his daily fault-finding.

When a prospective tenant called to make inquiry about Kobei's houses, he asked such a lot of questions about the family and required such unheard of things, that he not only lost his opportunity for business, but made people very angry.

One day a tailor, looking for a house, visited Kobei, and after the host of questions had been answered seemingly to the old man's satisfaction, and an agreement was about to be closed, the tailor in referring to his son, an only child about whom he had been asked, proudly said that he was a handsome young fellow; whereupon Kobei promptly and very decidedly declined any further consideration of the agree-

ment with the tailor, whom he ordered out peremptorily. But being somewhat obstinate, this applicant refused to be disposed of in such a way, and demanded an explanation, which the old man finally gave.

Among his tenants was a family having but one child, a daughter, of course a beautiful one; he foresaw that should the tailor's handsome son become her neighbor, they would surely fall in love, and since Japanese custom prohibited the marriage of the sole representatives of two families, a dreadful tragedy would follow, in the suicide of the desperate lovers. The old man would have no such possibilities, and the tailor struck dumb by so absurd an argument silently took his leave.

Skilfully told by an expert professional who mimics every movement and expression on both sides, this story would provoke roars of laughter and greatly delight the hearers.

At one time, a play upon words was invariably brought in at the end of such stories, but this is gradually passing out.

The humorous stories perhaps do little more than afford an evening's amusement, but the influence of *koshakushi* and *naniwabushi* upon the intellectual and moral life of the people is very pronounced. Through them, they not only gain a broad knowledge of historical characters and incidents, but they are incited to noble acts similar to those which made the heroes they so admire, and the spirit of loyalty and patriotism is strongly aroused and enlivened by the majority of the stories, which have a telling effect, and it is said that though the fearlessness with which the Japanese soldiers meet death, and their grand spirit of valor and patriotism are innate and hereditary, all are nurtured and cultivated in the *yose*, which is almost the only source through which such inspirational feeling reaches the lower and uneducated classes.



EXAMPLES OF KAWASHIMA SILK TAPESTRIES AND TSUZURE-NISHIKI

TAPESTRY WEAVING

ONE of the most important industries in Japan is that of weaving and the immense factories for the production of silk textiles, of all descriptions, to be exported out-number those for the exclusive manufacture of fabrics for native requirements.

The first real recognition of this branch of the industrial arts began about the year 200 A. D., or in the last year of the reign of Emperor Chuai, and when the Empress Jingo invaded the three kingdoms of Korea she forced the King of Shiragi to send a quantity of gold and silver, silk tapestries and brocades, with many other valuables, as indemnity. These silks and brocades were very beautiful and aroused interest and gave encouragement for the Japanese to attempt the same thing. Such fabrics had been hitherto unknown in Japan, consequently artisans were imported to work and teach the natives the method of weaving, and the making and setting up of the looms. From the year 313 A. D., a still further and more important incentive was felt, when a naturalized Chinese named Yudzuo, together with a large number of his followers, started weaving industries according to the Chinese methods, making very exquisite materials; so much was this work appreciated that these people were distributed all over Japan for the purpose of teaching the natives. During the reign of Emperor Yuryaku, the Empress greatly encouraged the activity, with the result that it attained remarkable development, during which period, two of China's most expert and remarkable female weavers, Kurehatori and Ayahatori, were sent for, and on their arrival were sent from place to place all through Japan to teach the art in all its variations. From this time on silk weaving became an established industry in Japan and so successful was the development of

this useful and fascinating occupation, that in the fourth year of Wado, in the reign of Emperor Temmei, the chief of the guild of weavers was dispatched to various parts of the country to teach the process of ornamental brocade weaving, which gave rise to a new and richer work, giving birth to what was called Kurumagata, Hishigata, Unken and Kirin brocades.

This progressed with a steady and gradual improvement until the thirteenth year of Enryaku, 794 A. D., when the Emperor Kwammu removed the capital to Kyoto, quartering the guild of weavers in the north-western part of the city, which was called Nishigori; and he gave great assistance and encouragement to this valuable guild.

Whilst brocade and figured silks were woven in all parts of the country by private individuals, it was only in Kyoto that they were made for trade or commercial purposes. That made in all other parts of the country was confined as tribute to the Imperial Family.

The Japanese take the greatest pride in handing down most rigidly the same art in a family from generation to generation, and the famous Nishijin weavers in Kyoto of to-day are the direct descendants of the early pioneers in weaving. When we look upon this band of clever weavers, we are looking upon the heirs to the art of those who really established the industry in 794 A. D.

The name Nishijin, signifies western camp, and owes its origin to a *daimyo* named Yomona, who made this locality his headquarters, or camping ground, during the internal struggles that occurred in about 1467. At this time there were constant brawls and frequent street riots in Kyoto, brought about by Hosokawa, an

The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present. The author then proceeds to a detailed examination of the various factors that have shaped the development of the United States, including the role of the individual, the influence of the environment, and the impact of the social and economic conditions of the time.

In the second part of the paper, the author discusses the role of the individual in the development of the United States. It is argued that the actions of individuals have played a crucial role in shaping the course of the nation's history. The author then examines the lives of several key figures in American history, including George Washington, Abraham Lincoln, and Franklin D. Roosevelt, and discusses the impact of their actions on the development of the United States.

The third part of the paper discusses the influence of the environment on the development of the United States. It is argued that the physical characteristics of the United States, including its vast size, its diverse climate, and its abundant natural resources, have played a significant role in shaping the course of the nation's history. The author then examines the impact of the environment on the development of the United States in several different areas, including agriculture, industry, and transportation.

Finally, the author discusses the impact of the social and economic conditions of the time on the development of the United States. It is argued that the social and economic conditions of the time have played a crucial role in shaping the course of the nation's history. The author then examines the impact of these conditions on the development of the United States in several different areas, including politics, education, and culture.



THE OLD LOOMS OF NISHIJIN

other *daimyo*, who occupied the northern part, wanting to take the lead. The Nishijin district is now better known as the Kami Kyo ward, and the weavers are called Nishijin *oriya* (Nishijin weavers), as a distinct body under special Imperial jurisdiction.

This section is now the acknowledged centre for the weaving of fine brocades; they are also woven in many other places, such as Kiriumachi and Takasakimachi in Kodzuke Provinces, but they do not compare favorably with the Nishijin products of Kyoto.

At the time of the last revolution and the Restoration, great changes in the court costumes caused the Nishijin weavers to be suddenly deprived of work and reduced to a point of want and starvation, as the demand for Yamato and Shokko brocades—those used by court ladies and the nobility for their beautiful robes for state occasions—were no longer required. The Kyoto Prefecture, realizing the seriousness of this condition, at once devised a means of raising a loan of 50,000 *yen*. With this money

the most skilled weavers and artisans were sent to France (1869) to learn the French method of weaving, and to copy the French brocades, so as to be able to enter into competition with such goods. Again in 1876, others went over for further study and research, the Government taking an active interest in the movement, supplying funds for the purchase of the most modern machinery and accessories, which were brought over, and a model establishment opened to specially instruct and point out to the native weavers the differences, that they might thoroughly learn the method of producing French brocades of all descriptions, those used for dress goods, for upholstery and for drapery.

The modern development of this has reached enormous proportions, and the low scale of wages paid enables the Japanese to place their products in the foreign field at a good profit. The current rate of wage for the silk weaver is from twenty *sen*, or ten cents gold, to fifty *sen*, or twenty-five cents gold, for fourteen hours work per day, the higher price being given to the



WEAVERS IN THE KAWASHIMA FACTORY

most artistic and skilled workers. It is considered that the labor constitutes sixty or seventy per cent. of the cost in manufacture, but Japanese are slower workers than those of any other nation, because perhaps more painstaking in minute detail, which necessarily takes up much more time. For instance in the weaving of a single *obi*, which is thirteen inches wide and nine and a half yards long, it is calculated that it will take eight men from four to five months to weave the piece, working twelve hours per day Sundays included, with only the Japanese rest days, the first and fifteenth of the month. These pieces are produced upon the old fashioned hand looms, and one of the primitive and peculiar methods with these weavers is the use of their finger nails in place of the comb, for bringing the weft down close on the warp. They take the greatest care of their nails, which are filed like saw teeth, never allowing their hands to be exposed to a fire even in the depth of the winter, for fear of injuring the nail and making the skin of

the hand rough, always using warm water to keep their hands and nails in good condition. To see these primitive looms (*Takabata*), and boys perched up high above them drawing the alternating threads at the direction of the weaver who works the shuttle, one must pay a visit to the *Nishijin* factories, where are also hundreds of pieces of beautiful brocades that have been handed down from generation to generation.

The artists, who make the designs, have some supervision over the weavers and those who dye the silk. For these productions in the old fashioned way, one can still find the dyer dipping his skein silks in small pots of dye, deliberating with care for a special tone of color with old dyes, in the same manner in which his forefathers did before him, for how the Japanese love to linger in the footsteps of their revered ancestors!

For the manufacture of all kinds of brocade, figured crepe, figured satin and *habutae*, the same loom and method were used, and still are for the *Ukiori*, *Tsuzure*

The first of these was the discovery of gold in California in 1848. This discovery led to a great influx of people to California, and the state became a great source of wealth for the United States. The second was the discovery of gold in Colorado in 1859. This discovery led to a great influx of people to Colorado, and the state became a great source of wealth for the United States. The third was the discovery of gold in Nevada in 1859. This discovery led to a great influx of people to Nevada, and the state became a great source of wealth for the United States. The fourth was the discovery of gold in Idaho in 1860. This discovery led to a great influx of people to Idaho, and the state became a great source of wealth for the United States. The fifth was the discovery of gold in Montana in 1862. This discovery led to a great influx of people to Montana, and the state became a great source of wealth for the United States. The sixth was the discovery of gold in Wyoming in 1869. This discovery led to a great influx of people to Wyoming, and the state became a great source of wealth for the United States. The seventh was the discovery of gold in Utah in 1871. This discovery led to a great influx of people to Utah, and the state became a great source of wealth for the United States. The eighth was the discovery of gold in Arizona in 1873. This discovery led to a great influx of people to Arizona, and the state became a great source of wealth for the United States. The ninth was the discovery of gold in New Mexico in 1875. This discovery led to a great influx of people to New Mexico, and the state became a great source of wealth for the United States. The tenth was the discovery of gold in Texas in 1877. This discovery led to a great influx of people to Texas, and the state became a great source of wealth for the United States.

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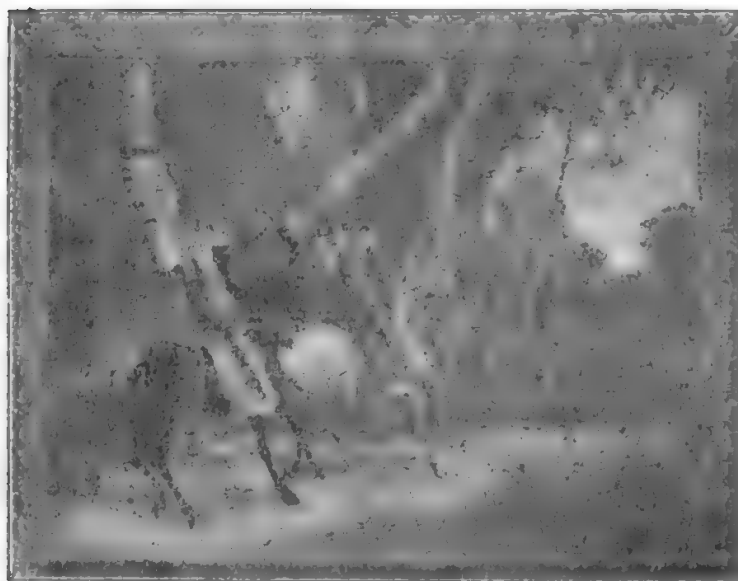
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A SASHI-TSUZURE PIECE

and Nishiki brocades worn by the Japanese of the upper class.

The greatest development in silk weaving, distinctively Japanese, has been tapestry, which attained a significant growth and place after the Japanese workers acquired a knowledge of French weaving, and made a close study of the Gobelin and Beauvais tapestries, adopting the same looms and methods, but using silk instead of wool, as in the French work. It has often been asked why the Japanese do not work in wools, and the answer is, first they have no sheep; and second, for some supposed climatic influence, wool has never been dyed in Japan with any amount of success. Therefore it is necessary to purchase all wool goods and yarns from foreign countries, England furnishing the bulk. Consequently, forced to work in silk it has been wonderfully developed.

Though a great decline in the demand for heavy brocades and silk tapestries occurred in 1868, when the feudal system was abolished and the *shogun* and *daimyo* no more existed with their elegant robes of that material, it caused the weaver to seek another outlet for his artistic abilities and there has been quite a revival of appreciation for these beautiful fabrics, among the wealthy Japanese, and much pride is taken in fine old pieces that have been

handed down for generations.

The silk threads being much finer than wool, allows the operator to use his finger nails to bring down his work, instead of a comb. Those familiar with the Gobelin workers will readily recognize the similarity of methods with the Nishijin workers; and a most interesting sight it is to see the weaver with hundreds of small shuttles lying on his work and so deftly picked up and manipulated between the

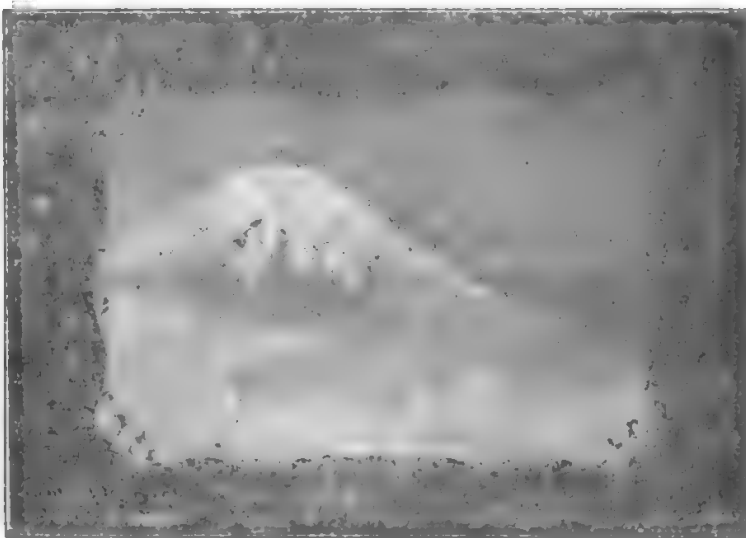
warps as the picture or design dictates. This kind of weaving depends entirely upon the artistic talent of the weaver, who must have a fine quick eye for color.

Some of the best Nishijin figured fabrics are known as "Nishiki," "Kinran," "Shuchin," "Donsu," "Kara-Nishiki," "Yamato-Ori," "Chiyo-Nishiki," "Yezo-Nishiki," and in these the old Japanese and Chinese classic designs are adhered to, with gold threads profusely interwoven, the very finest of which, is the Russian gold-wire, but which is rarely used owing to its great expense. The gold threads mostly used are of several kinds, usually paper wound with gold foil of various grades, the cheapest being merely a paper thread coated with a gold bronze. These threads enter into almost every kind of woven fabric, either for the dress, or house furnishing and decorating. They are essentially a Japanese production, the secret of which is in the gold lacquer used for the filaments; they are made and twisted by the peasantry in about thirty foot lengths.

They help to enrich temple hangings, the costumes of nobles, priests, actors and *geisha*; also *fukusa*, the once indispensable cloths that Japanese etiquette required to envelope letter or gift boxes, or articles of minor size being sent to a friend. These

were made to suit every possible occasion and wish, time of the year etc., each particular gift requiring an appropriate *fukusa* according to the sentiment and desire of the giver. These were designed in every conceivable style, and by many noted artists, Hokusai being one whose designs are much prized. Representations of all the gods, symbols of good luck and long life of every description were the most favored.

The modern brocade and tapestry weaver is equipped with the very latest models of machinery from France; one factory in Kyoto, Kawashima, having a steel loom capable of weaving a piece fifty feet wide. But the great expense in producing any one design, comes chiefly from the enormous outlay in preparing the necessary cards, from the design, so that the machine works automatically, or without human direction, for the production of an intricate and rich pattern, necessitating the use of perhaps several thousand tones of color in the independent threads forming the



A TSUZURE NISHIKI

design. Some of these guiding cards cost a small fortune, and it will not pay the manufacturer unless he has a handsome order for that particular design, or is assured of its sale being continued for a long time.

But the very finest work is still done on the hand looms, and in exactly the same way as the Gobelins are produced. That is, on a horizontal frame, with the original full sized design, or picture, fastened under the warp to the same roller to which the finished work is attached, both being rolled up together by the weaver, as he progresses with the work.



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the *Journal of the American Medical Association* (JAMA) in 1966, and the *Journal of the American Psychiatric Association* (JAP) in 1967. The *Journal of the American Medical Association* (JAMA) in 1966, and the *Journal of the American Psychiatric Association* (JAP) in 1967.

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

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There may be a number of reasons why the existing law is not being followed. It may be that the law is not well known, or that it is not considered to be a priority. It may also be that the law is not being enforced properly, or that there are other factors at play.

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MUSICAL INSECTS

A unique expression of the love of nature everywhere to be observed among the Japanese, is the keeping of so-called musical insects, in whose song (or rather performance, as it is not a vocal rendering), they take the same pleasure as in that of birds, and accord the tender creatures in their tiny cages the greatest care in order to prolong their lives, which at best last but a few weeks.

Her Imperial Majesty, the Empress, is said to be a great lover of the notes of the *kantan*, and His Highness, Prince Fushimi's favorites are the *susumushi* and *matsumushi*, of which he keeps quite a collection.

In the city of Tokyo there are two wholesale dealers in the various popular insects, and during the summer and early autumn, as many as sixty street vendors, who at other times devote their energies to selling young plants such as morning glories, conduct a profitable business by peddling musical insects, the prices of which range from five to fifteen *sen*, and also the cages in which the insects are confined, very small affairs usually of bamboo, but sometimes much more elegant.

These men often clear as much as one *yen* eighty *sen* per day, when business is brisk, but on the other hand they often lose much of their profit by the death of their delicate prisoners.

There are several kinds of insects offered for sale, among which are the *calytotryphus marmoratus*, *homoeogryllus Japonicus*, grasshopper, noisy cricket, common cricket and *kusa hibari*, the last named and the grasshopper being the highest priced when healthy and first class singers.

Only a very few of the insects are caught in the fields and brought in to be

sold on the streets; they are reared in much the same fashion as silk worms and require all the attention that they do, and in which the Japanese are thoroughly successful. In the case of grasshoppers, the females are taken from the fields during the latter part of September, which is just before the season for the eggs, and placed in glass receptacles in which a portion of red earth has been placed, and upon which the eggs are deposited, after which the females die. The eggs must be kept at a temperature not below eighty degrees until the time for hatching, which is at the end of March. Each female produces about a hundred eggs, of which half are females, about ten percent die, and the rest are males. In case of unfavorable conditions, sometimes as many as half of the eggs fail to hatch, so that the above estimate is the best that may be expected.

The young insects are fed on food similar to that given young birds, composed of vegetables, wheat and a small quantity of river fish well mixed together and finely ground, of which they partake assembled together while very young, but later on they must be separated as they are rather selfish, and fight over their food, necessitating individual care and cages.

The cricket and *kutsuwamushi* are similarly treated, but the *homoeogryllus Japonicus* requires somewhat different arrangements. Both males and females are captured and confined in pairs in bottles, in which a little crude sugar is placed. The insects die after the eggs are laid, and these must be kept in a warm place until spring-time; when the season of blossoms arrives, they hatch and the sugar in the bottle affords a substitute for the honey the young insects would obtain for food, until about the end of May or first of June,

when they are removed, and males and females separated, and the same food used for crickets and grasshoppers answers here; sometimes cucumbers, melons and egg-plants are used.

They are closely observed as to their health and the quality of their singing, and the price upon each set accordingly.

The life of insects reared in this manner is naturally shorter than that of those not in captivity, but lasts at least four or five weeks. They are best kept in dark places during the day, and for this reason the vendors are mostly seen on the streets at night.

The peculiar notes made by these different insects are difficult to describe, some quite impossible, but those of the *matsu-mushi* are expressed in Japanese as "*rin, rin,*" and of the *suzu-mushi*, "*chirorin, chirorin;*" the grasshopper is said to cry "*gichon,*" and the noisy cricket "*gacha gacha.*" The latter's Japanese name, *kutsurwa mushi*, was derived from its noise being like that made by the bridle bit, *kutsurwa*, striking against the bridle.

Another musical insect not in the market (because they exist everywhere by the thousands, city and country alike), is the *semi*, or cicada, also called locust; and children capture them by means of a bamboo pole on the end of which bird-lime has been smeared, and often cage them, though their singing may be heard all day, and sometimes long after sunset, from every bush and tree.

It is the male insect which produces the peculiar noise sometimes Google approaching



MUSICAL INSECT VENDOR

musical sounds, by means of organs situated on the under side of the body, consisting of stretched membranes acted upon by powerful muscles.

The custom of keeping insects for their music appears to have come down from very ancient times, and old stories and poems about court nobles refer to their visiting the country districts especially to listen to musical insects. Contests called *nakiawase*, in which two prize singers were placed side by side to compete for supremacy, judges being specially appointed for the occasion, are recorded as having taken place since the earliest periods in Japanese history.

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The Japan Magazine Co. regrets to announce that the destruction by fire of its editorial and circulation offices resulted in a loss of manuscript and mailing lists, which will delay the publication of the January issue and make it impossible to forward the present and coming issues promptly, or until addresses can be duplicated. Subscribers are requested to kindly supply same at their earliest opportunity.

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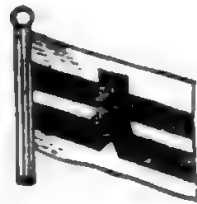
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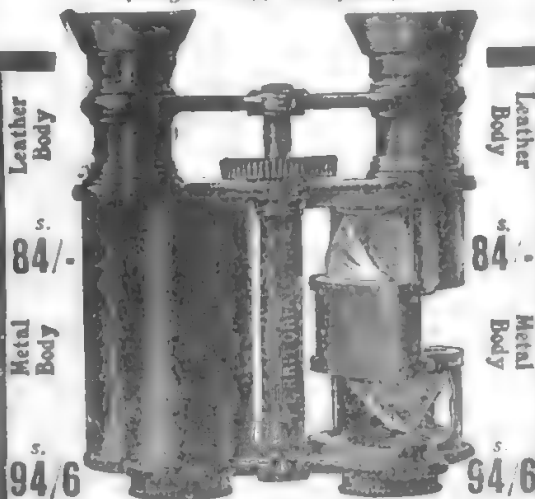
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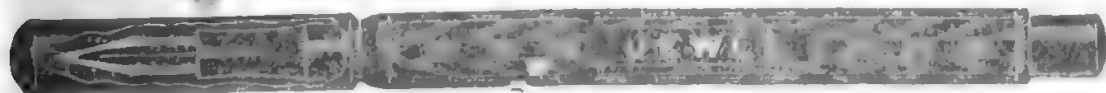
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 articles as "Ceremonial Tea," "New Year's Celebra-
 tions," and "Street Fairs;" while "The Imperial
 Museum" will afford an insight into something of
 both past and present, and "Japanese Crests" will
 enlighten as to the origin and meaning of a most
 pleasing form of Oriental heraldry.

WOLF BERNHARDT
ON
FZIN/DAM 1950, 1951

1. The first group of people who are interested in the study of the history of the United States are the people who are interested in the history of the United States.

UNITED STATES DEPARTMENT OF AGRICULTURE
BUREAU OF PLANT INDUSTRY
WASHINGTON, D. C.

* (xiii) $\forall x \exists y (xRy)$

[illegible]

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1997年12月17日

1. (a) $\frac{1}{2} \ln 2$ (b) $\frac{1}{2} \ln 2$ (c) $\frac{1}{2} \ln 2$ (d) $\frac{1}{2} \ln 2$

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の數「スタンダードタイプ」に比し多數なるが故に工場に於ける製作命令通知費用の高價なること（此金額は一見甚だ小額なるが如しと雖實地に就て觀察するに決して然かく些少なるものにあらざるが故に茲に記入することゝなせり。）

一、木型を新調すること。

一、材料試験を新に要するものあること。

一、「スタンダードタイプ」製作用機械にては製作し難き點あるを以て更に「スペシャルマシン」製作用機械を新調し新に基礎工事を起して之れを設置し然る後始めて製作に従事せざるべからざること。

一、工場の一部門内に存在する分業法によりて製作し能はざるが故に作業粗雑なるを免れざること。

一、職工が「スペシャルマシン」製作に就ては不熟練なるに依り工費の増加多大なること。

一、製作日數「スタンダードタイプ」に比し増加すること。

一、「スペシャルマシン」試験用機械器具の設備を新に要すること。

一、試験執行に當り主眼技術家の臨検を要するものあるべきこと。

以上各項は其主要なる相違點と見るべきものにして此等費目は悉く一基の「スペシャルマシン」製作の爲めに要するを以て時としては「スタンダードタイプ」と同一容量のものにて數倍の高價を見ること

なしとせざるなり。

日本に於ては電氣機械は非常に六ヶ敷理論的公式によりて製作せられ之れが使用も非常に危険なるかの如く取扱はれつゝ、あれ共米國に於ける狀況は電信電話、電燈、電車の公衆用電氣機械類の使用年々増加すると共に他にありては日常の諸機械器具漸次電氣應用のものと變化し製造會社は盛に家庭用電氣器具の製作に多忙を極めつゝ、あり其他各般の工場用動力が悉く電氣によりて運轉せられ紡績、製紙、化學等の諸工場の使用する電動機の數枚舉に暇あらざるなり之れ等は皆悉く「スタンダードタイプ」に依りて製作せられざるものなく從て非常に安價に供給をなしつゝ、あり以て如何に電氣機械の使用なるものが其専門技術家の手より放れて一般世の通俗的器具と進化し電氣機械製作業が益々其範圍を擴大して極りなきの進境に入りつゝ、あるかを察するに足るべし。

[illegible][illegible]

THE HISTORY OF THE
CITY OF CHICAGO
FROM 1837 TO 1893
BY
J. W. REYNOLDS
CHICAGO
PUBLISHED BY THE
CHICAGO HISTORICAL SOCIETY
1893




業に適合する様幾多の考案と長日月の経験とによりて設計せられたる「スペシャルマシン」を使用し何れの工場何れの部門と雖其作業に適合する専門的特殊的機械を使用せざるものなし、故に之れ等製作用機械器具は一臺幾千弗を値せしものも決して珍しとなさず然りと雖も晝夜間斷なく使用するを以て製品一箇に對する割合は實に非常に少額にして其職工の工賃の如きも日本の幾十倍の勞銀を支拂へ共製品に對する率は極めて安價なるを得るは實に「スタンダードタイプ」の最特長とする所なり之れを以て各電氣機械製作工場に於ては苟も商品として廣く市場に販賣せんとするものは悉く皆「スタンダードタイプ」の組織の下に製作せられざるものなし。

交流電機の周波度数の如きも米國は二十五「サイクル」及六十「サイクル」の二種を以て「スタンダードサイクル」となし之れ以外は「スペシャルサイクル」に屬するを以て其價格「スタンダードサイクル」と同日に論ずべからず。

由來日本の電氣事業を見るに一方に二十五「サイクル」を使用すれば一方に六十「サイクル」又は五十「サイクル」を使用し或は百二十五「サイクル」四十「サイクル」等隨時隨意の設計をなし時としては世界中に求め難き機械を設置したりなど吹聴して得意なる技術家をも見るることなしとせず富の高き米國に於てすら「スタンダードタイプ」以外には餘儀なき場合の外決して注文を發せざるに日本の電氣事業界に「スペシャルマシン」の數割合に多きは決して賞讃すべき事にあらず今「スペシャルオート」が「スタンダードタイプ」に比し高價なる要點を擧ぐれば次の如し。

- 一、設計を新にするを以て設計係技師並に各種顧問技師の費せし時間に対する給料を計上すべき事。
- 一、製圖作製に要する費用。
- 一、製圖並に設計書類を一個人の爲めに保存せざるべからざる事。
- 一、特種製作物に對する書類は必ず主腦技術家の檢閱を経ざるべからざるが故に一時間幾十弗と稱する高價なる給料を殊更に計上するの要ある事。
- 一、特種製作物は之が製作に要する工場の各部門に發行する通知書





て損害賠償の起訴を爲すべきは當然の理なり。此場合に於て一々會社が其損害賠償を爲し又は法廷に其金額或は賠償の成立如何を争ふに到りては其煩實に堪へ得べき事にあらず之を以て米國に於ては之等の「アクシデント」に對する特殊の機關を設け工場に於ては危険なる機械器具の設備は云ふも更なり總て「アクシデント」の發生を見んと豫期するものは悉く此「アクシデント」保險會社に保險を付せり。

日本に於ても工場に於て負傷したる職工が其工場主に損害賠償を求むるは屢々耳にする所にして其都度幾多の面倒を見つゝあるが如し斯の如きは工業の發達を妨害すること大なるを以て宜しく米國の情況に習ひ一は以て職工従事員の安事を保護し一は以て工場主自衛の方法となすは策の得たるものたるを疑はざるなり殊に茲に云ふべきは日本に於ける交通機關に對する「アクシデント」保險なり日本の如き危険多き鐵道の運轉をなすものに就ては其乗客は「アクシデント」保險に加入し萬一の場合に備ふるを得

べく鐵道以外の交通機關も亦此保險に加入すべき性質のもの多かるべく又鑛山事業の如きは最此保險の恩恵に浴すべきものたるや言を俟たざるなり。

機械製作と「スタンダードタイプ」

機械製作工業の幼稚なる時代にありては需用者の要求に従ひて各種各様の製作を營め共漸次機械業の發達するに伴ひ單に注文を待つて受動的に製作するに止らず各製作工場は各自制定したる一定の型と大さに従ひて製作し廣く一般世間の商品として賣捌をなすこと恰も日本の足袋屋が「何文」と稱する「スタンダードタイプ」により顧客の注文如何に關せず盛に製作をなすに異なる所なし。

之を以て「スタンダードタイプ」によりて製作せらるゝ製品は最も熟練なる職工を最も發達せる分業によりて勞働せしめ最迅速に最安價に最精巧なる製品を作成して一般商業市場に提供することを得るものなり。而して其製作に要する機械器具は悉く各分



勢を以て「ホーズ」に突進するの仕掛なり。

一、普通消火器。

上述の消火車の水槽のみを棚の上に備付けあるものにして一室に數箇所配置せらる。

一、飲料水鐵管の先端に「ホーズ」を連結せるもの。

工場内の飲料水は或る壓力を有せしめあるを以て此鐵管の先端に數百尺の「ホーズ」を連結し適當の位置に設備し其場所には標識として赤色電球に點燈せられあり。

一、大形「バケツト」に清水を湛へたるもの。

之れは壁又は柱に取付けられ毎日室内掃除夫は其の水量を點檢して規定の通り充滿せしむ。

以上の各種を悉く併用し變災に對して容易に消火し得ることゝなせり又數階を有せる高き建物に於ては各室の戸扉は自動的に密閉する裝置を爲し他室に於て發生したる火煙が他の階段に進入せざる構造となし火災非常の際に職工の逃路として室内階段の他に室外の數箇所非常に常用鐵製階段を架設せらる火災發

生の位置並に警報は汽笛を以てし其位置は汽笛の暗號によりて分明なることに制定せらる。

火災に就ては以上の設備を施し災害の豫防と消火を出來得る限り完全にし以て工場と其保險上の安全策を計られあるなり。

「アクシデント」に對する保險 工場内には四通八達縱横に鐵道を架設し幾多の「トラベリグクレイン」は梁間に使用せられ階上階下の交通運搬に向ては通常階段「エレベーター」等を設置せらる若し一步を誤れば忽ち鐵軌の下に倒れ一條の鐵網切断せられむか幾十の生命一瞬に消へむ此激烈なる動作をなしつゝある工場に於て其設備せられたる諸機械器具が悉く充分の保安裝置をなし其老朽なるものに對しては完全なる修理を施しあるものなりせば之等を使用したる職工は假令過失にあらざる負傷又は一命を捨つるものありとするも其家族は唯不運と諦むべしと雖若し工場の設備又は修理の不完全によりて之等の損傷を受けたる場合に於ては其家族は會社に向



火災保險との關係 工場の建築物は悉く火災保險會社に保險を付し以て萬一の變災に備へ工場内に設置せられたる機械器具は總て火災保險會社の規定する法規に従ひて設備を施さる米國の電氣機械製造會社は發明品を新製し又は從來のものに改良を施し之れを市場に販賣せんとするに當りては必ず先づ米國火災保險會社の組合に諮詢し其承認を得たる後製作に従事す若し然らずして米國火災保險組合の認許せざる品を製作して之を販賣せんとするも其機械器具を設置したる家屋は直に保險を取消さるゝが故に之を使用するものなきに至る。

工場の火災に對する保安裝置 米國の如く少なくとも五階六階甚しきに至りては六七十階と稱する家屋にありては工場火災に對する人命は實に非常に危険なるものにして殊に纖弱なる婦女子が之等工場の上層に勞働しあるに至りては其危険は蓋し想像の外なりと云はざるべからず之れを以て當工場に於ては火災豫防に就て各方面に注意を拂ひ工場設備の諸機

械は火災保險組合の法規通りとなし日常使用する危険物例へば揮發性輕油、機械油の如きものに對しては特別裝置の倉庫に貯藏し其出入は嚴重なる監督の下に取締をなせり。

次に火災發生後に對する裝置は次の如し

一、消火用水壓鐵管。

壓力高き水壓鐵管の先端に消火栓を裝置し此消火栓は可熔解性金屬によりて鐵管内の水壓を支持するが故に火災に際し或る熱度に達すれば可熔解性金屬熔解し壓力高き水を四方に飛散せしむるものなり此消火栓は約二間の間隔を有して縱横に布設せらるゝなり。

一、消火車。

一室に必ず一臺を裝置せらる其構造は車上に一個の水槽を備へ水槽の先端には開閉用「バルブ」を通じて「ズック」製「ホーズ」連續せられ今水槽の水を使用せんとする時は此開閉用「バルブ」を開けば槽内の水は或る化學的作用により非常なる

工場的位置と職工 工場的位置は前述せるが如く米國に於て最も繁盛なる鐵工業地なるを以て歐洲より渡米する職工は米國東海岸に上陸するや悉く直に

「ピッツバーグ」市に來り其職を求むるを以て之等職工の集散地と稱せられつゝあるなり。從ひて比較的低廉なる賃金を以て良好なる職工を吸收するの特點を有せり而して之等移民を收容せる工場に於て喧嘩爭論其他の醜態を演ずることなきは實に工場の規律が嚴格なるに依ると雖他に又宗教の力によること少しとせず。「ペンシルヴァニア」州は米國の他州に比し宗教的制裁の嚴格なる土地にして一週一度の日曜日の如き靜かに家庭に團樂の樂を盡し教會に牧師の教訓を聽くを以て習慣となし酒舖の如き日曜は營業を停止し若し酒類の販賣を日曜になしたるものあれば州の法律によりて處分せらるゝ事となれり其如何に宗教的制裁の嚴なるかは之れを以ても推察せらるべく無教育なる幾十萬の職工によりて設立せらるゝ「ピッツバーグ」市并に其周圍の安寧稀序は唯一の

宗教の力に依りて保安せられつゝあるなり日本工業地の職工に比較せば其差實に些少にあらざるを覺ゆるなり。

工業と保險并に救濟

職工と保險并に救濟 職工は單に勞銀のみによりて一家を支持し別に不動産等を有せず殊に金力萬能の米國なるが故に勞銀の幾分を貯蓄し有事の際に供へんとなしつゝあり且つ職工が其身體を大切に攝養することは日本の職工勞働者の想像も及ばざる所に於て寒暑、飲食、空氣の流通、勞働の過激、睡眠不足、其他萬般の衛生的方面に注意すること頗る細密なり而して彼等は皆生命保險に加入し負傷、病氣等より起る缺勤に對しての生活費は工場に組織する救濟組合に加入を命ぜられ一週間以上負傷又は病氣にて缺勤したる場合は其組合より規定の金額を支給し以て生活の安全を保護し治療に對しては救濟組合の醫局に於て之をなすことゝなれり。

め其製品を工業各般に應用する點に於て其工場的位置は經營の上に及ぼす影響頗る大なり。殊に今日の電氣機械製作は其原料の精選如何によりて其製品の良否をトする迄に發達し各製作工場は其原料を製作する會社と特別契約を結び協力研究に成りたる諸原料を適所に使用し以て良好なる電氣製品を得る事に勉めつゝあるなり而して絶縁用樹脂、鑛油、布類、精銅窯業、製品、鐵材等は製作の主要部として必ず特別研究をなさるべからず近來變壓器の能率の如きは單に原料の良否のみに比例するかの觀あり三四年前に於て製作したるものと同一型の變壓器は其設計に變化なく唯「シートアイオン」を精選したるのみによりて「アイオレロス」を従前の六割迄に減少したるが如きは最顯著なる事實たり。日本に於ける電氣機械製作者も既に原料製作者と協力して特別研究をなしつゝあるべしと雖猶一層其範圍を擴大し諸種の日本固有の原料を應用して特殊の日本式電氣機械器具を製作するに至らば從來の原料輸入額を減少

し斯業の發達に資する所大なるものあるべし。工場の位置と交通 當工場は米國第一の交通機關と稱せらるゝ「ペンシルヴァニア」鐵道の幹線に沿ひて設立せられ工場の内部は縱横無數に貨物運搬用軌道を布設せられあり而して貨物專用機關車と貨車とは自己所有のものを使用し晝夜貨車の出入織るが如く製品の重量大なるものに對しては悉く貨車の上に於て荷作をなし以て輸送上の便益を大ならしめつゝあり貨車容量の如きも一車三十噸以上のものを使用しつゝあるが故に逐次益々増大する發電機、變壓器の容量をして自由に積載し得るの便利を有せり日本の工場が貨物運搬用軌道を有せず又鐵道院の貨車が一車七噸以上の積載をなし能はざるものと比すべきにあらざるなり又「ペンシルヴァニア」鐵道は工場に通勤するものゝ爲めに特に割引乗車券を發行し乗車時刻の如きも工場に出動送達の時刻と適應せしめつゝあるが如き日本の工場と比較し其利便非常に大なり。



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ジヤパンマガジン

第壹卷

第八號

米國に於ける

電氣機械製作工場

練習工場

「ウエスチングハウス」電氣機械製造會社は西曆一九〇七年に於ける米國經濟界の亂調によりて一時會社精算人に委托せられたれども其後經濟狀態の平常に復歸するに従ひ會社も亦漸次活氣を帯び今日に於ては非常なる勢力を以て機械製作に勉めつゝあるなり。

工場の位置

「ウエスチングハウス」電氣機械製作工場は北米合衆國「ペンシルヴァニア」州「ピッツバーグ」市に本社を有し工場は其市を東に距る十二哩「モノンガヘラ」河の支流に沿へる「イーストピッツバーグ」町に設立せらる。

工場の位置と原料 抑も工業は其種類の何たるを問はず單獨に經營せられ得べきものにあらざと雖、就中電氣機械製作の如きは最他の工業と關連するの性質を帯ぶること甚しく其製作用原料を各方面に求

未だ購讀せざる人に

本誌の目的とする所は日本百般の事物を遺憾なく世界に紹介せんとするに在り。然かも日本の事情に就いて何等知るなき外國人に了解せしめんと企畫せるものなれば事實は最平易に研究は最正確なり。蓋し日本人と雖本誌掲載の事實に就いて多くの知識を有せざる事は明瞭なりとす。本邦人亦必讀す可き雜誌たる事言を俟たざる也切に未だ購讀せざる各位へ本誌を薦む。

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APRIL
1911



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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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"MOONLIGHT AT KANAZAWA," BY HIROSHIGE II.



THE JAPAN MAGAZINE

VOLUME ONE

APRIL 1911

NUMBER TWELVE

THE IMPERIAL DIET

AT the time of the Meiji Restoration the Tokugawa Shogunate was overthrown, and the Mikado at Kyoto, who had for centuries been a sovereign in name only, was again vested with the real power of government, and Japan experienced a great social and political revolution. The re-established Imperial Government was gradually modelled after the most advanced systems of Europe.

In the course of years there arose a group of politicians who advocated the grant of popular voice in the government of the country, and a memorial was presented to the throne, and a movement set up among the people toward the realization of their object. These politicians eventually organized themselves into a party, the *Jiyuto*, or Liberal Party (1878), the leader and soul of which was Itagaki Taisuke, subsequently created a count.

The Government did not then regard the people as ready for a voice in its affairs and it was not until February 11, 1889, a day celebrated throughout the land as the anniversary of the accession of Emperor Jimmu, the first heaven-descended ruler, that the constitution which granted the common people the

right to participate in the government was promulgated.

Japan may well be proud that this critical period of her history was passed through amidst peace and rejoicings, offering to the world a unique example, for even in those countries of the Occident which pride themselves upon their advanced civilization, such a political revolution as the grant of the right of legislation, has been accomplished only as a result of armed conflict between the throne and the people.

On the first of July, 1890, a general election for members of parliament was held throughout the country, a great event in national history, and several days later the three hundred members elected reported to the central Government.

On the twenty-ninth of November of the same year, His Majesty the Emperor paid his respects to the spirits of the Imperial ancestors at the Koreiden, sanctuary of the Imperial Palace, and reported to them concerning the opening of the Diet which was to take place on that day, and the presidents and vice-presidents and members of both Houses were allowed by special Imperial permission, to visit the Koreiden to pay

THE IMPERIAL DIET

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House of Peers for life, as have also members of the aristocracy of the ranks of prince and marquis, who have attained the age of twenty-five years; those of the rank of a count, viscount or baron of twenty-five years of age may be elected by a majority of members of the aristocracy of the same rank, for a term of seven years, the number of such peers not to exceed one fifth the number of peers of respective rank. Members appointed by the Emperor must be thirty years old and are made life members. The members from among highest tax payers must be thirty years of age and their term of service is seven years and their number, together with specially appointed members, must not exceed the number of members from the aristocracy.

The president and vice-president of the House of Peers are appointed by the Emperor from among the members, to serve a term of seven years. The first president of the House of Peers was the late Prince Ito, and the first vice-president, Count Higashikuni.

Members of the House of Representatives are elected from districts over which governors of prefectures have superintendence, and the mayor of the city in which an election is held acts as chief of the election.

Universal suffrage has not yet been adopted, the qualifications of an elector being as follows: he must be a male subject of the Japanese Empire, who has attained the age of twenty-five, resided in the district in which he may vote for at least one year, and must have paid the direct national tax to the amount of seven dollars and a half for the same length of time. Foreigners who have been naturalized are granted the same rights as those enjoyed by native subjects.

To become a candidate for election to the House of Representatives the following qualifications are necessary: he must be a Japanese male subject at least thirty years old, paying a direct national tax exceeding seven dollars and a half.

Those ineligible either as electors or candidates are: Government officials in the Imperial Household Department, Auditing Bureau, Revenue or Police Departments; bankrupts who have not paid their liabilities; criminals under three years after the expiration of their term of imprisonment or date of pardon;

respect to the Imperial ancestral spirit; after which His Majesty proceeded in full state to perform the ceremony of opening the first session of the Diet in the House of Peers.

The Cabinet was presided over by Count (now Prince) Yamagata, the opposition benches being filled by members of the Progression Party (Kaisiwa) led by Count Okuma, and the Liberals (Jiyu) led by Count Takagi; and their united opposition against the men in power at the time was most bitter and intense.

Among the prominent members of the Kaisiwa were Count Iwano, Inoue Ni, Shimada Saburo, Komachi Takemon and in the front ranks of the Jiyu were Sugita Toshi, Masuda Masahisa and Hoshi Tami; and a host of others on both sides.

Since then both Houses have experienced many vicissitudes; the Diet was suspended on numerous occasions, and at one time a purely party government was formed, with the leaders Okuma and Takagi.

The last session was the twenty-seventh, and the two great political parties at present are the Jiyuwa, or Association of Political Friends, which includes the former Jiyu members, and the Kaisiwa, or Nationalists, drawing its forces from the former Kaisiwa.

The Imperial Diet of Japan has its power assigned by the Constitution of the Empire, and is composed of the House of Peers (Kaisiwa) and the House of Representatives (Jiyuwa). The House of Peers is composed of members of the Imperial family, the aristocracy, and life members appointed by the Emperor in accordance with the regulations for the House of Peers. The House of Representatives is made up of members elected by the people in accordance with the provision for the Election Law.

Rank among Peers is noted as follows: Members of Imperial family; prince; marquis; count; viscount and baron; those specially appointed by the Emperor for valuable service rendered the state or for distinguished learning; members, elected by vote, from the highest tax payers among agriculturists, industrialists and commercial men in each prefecture.

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HOUSE OF PEERS



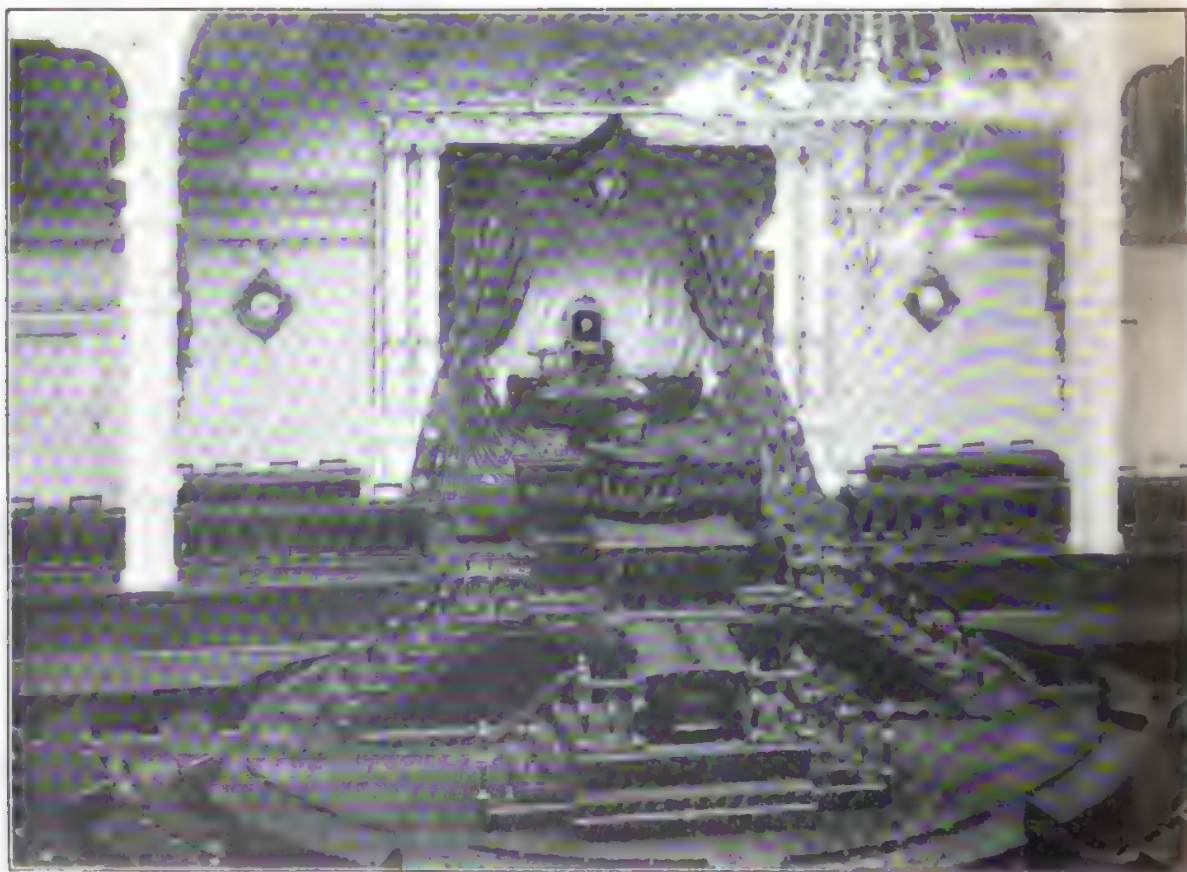
HOUSE OF REPRESENTATIVES



PRINCE TOKUGAWA
PRESIDENT HOUSE OF PEERS



HON. SUMITAKA HASEBA
PRESIDENT HOUSE OF REPRESENTATIVES



THRONE, INTERIOR HOUSE OF PEERS

and any who have been deprived of or suspended from their public rights.

A register of electors is taken in each electoral district annually on the first of April, by the headman of each village and town, and filed not later than the fifteenth of the same month. Ordinarily elections take place the first of July, those candidates receiving the greatest number of votes becoming members; in case of a tie, the senior candidate is given the preference, and should any two with an equal number of votes happen to be the same age, the decision is made by casting lots. The successful candidate's name is reported to the Minister of Interior by the governor of the prefecture.

The term of service in the House of Representatives is four years, and a member is eligible to re-election at the expiration of his term. The president and vice-president of the House of Representatives are chosen by the Emperor from among three candidates elected by the House; but it has become a precedent that the one receiving the greatest number of votes is chosen. At the first session of the Diet, the House of Representatives had for its president Nakashima Nobuyuki, and for vice-president, Tsuda Shindo.

The following extracts from the Constitution of Japan relating to the subject under consideration give direct information:

The Emperor is sacred and inviolable.

The Emperor exercises the legislative power with the consent of the Imperial Diet. The Emperor gives sanction to laws and orders them to be promulgated and executed. The Emperor convokes the Imperial Diet, opens, closes and prorogues it, and dissolves the House of Representatives. The Emperor, in consequence of an urgent necessity to maintain public safety or to avert public calamities issues, when the Imperial Diet is not sitting, Imperial Ordinances in the place of law. Such Imperial Ordinances are to be laid before the Imperial Diet at its next session and when the Diet does not approve the said ordinances, the Government shall declare them to be invalid for the future.

The Emperor determines the organization of the different branches of the administration, and the salaries of the civil and military officers, and appoints and dismisses the same.

The Emperor declares war, makes peace and concludes treaties. The Emperor orders amnesty, pardon, commutation of punishments, and rehabilitation.

The Imperial Diet shall consist of two Houses — a House of Peers and a House of Representatives. The House of Peers shall, in accordance with the ordinance concerning the House of Peers, be composed of the members of the Imperial Family, of the orders of nobility, and of those persons who have been nominated thereto by the Emperor.

The House of Representatives shall be composed of members elected by the people, according to the provisions of the law of election. No one can at one and the same time be a member of both Houses. Every law requires the consent of the Imperial Diet.

Both Houses shall vote upon projects of law submitted to them by the Government, and may respectively initiate projects of law. A Bill which has been rejected by either the one or the other of the two Houses shall not be again brought in during the same session.

Both Houses can make representations to the Government as to laws, or upon any other subject. When, however, such representations are not accepted, they cannot be made a second time during the same session.

The Imperial Diet shall be convoked every year. A session of the Imperial Diet shall last during three months. In case of necessity, the duration of a session may be prolonged by Imperial order. When extraordinary necessity arises, an extraordinary session may be convoked, in addition to the ordinary one. The duration of an extraordinary session shall be determined by Imperial order. The opening, closing, prolongation of session, and prorogation of the Imperial Diet shall be effected simultaneously for both Houses. In case the House of Representatives has been ordered to dissolve, the House of Peers shall at the same time be prorogued.

When the House of Representatives has been ordered to dissolve, members shall be caused by Imperial order to be newly elected, and the new House shall be convoked within five months from the day of dissolution.

No debate can be opened, and no vote can be taken in either House of the Imperial Diet, unless not less than one

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When the House of Representatives is dissolved, the members thereof shall be eligible for re-election, and the new House shall be convoked within one month from the day of dissolution.

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and any who have been deprived of or suspended from their public rights.

A register of the laws is taken in each election and entered upon the first of April by the headman of each village and town, and filed not later than the first of the same month. Ordinarily elections take place the first of July, these candidates receive the greatest number of votes becoming members; in case of a tie, the senior candidate is elected the pretence, and should any two or three equal number of votes happen to be the same age, the decision is made by casting lots. The successful candidate's name is reported to the Minister of Interior by the Governor of the province. The term of service in the House of Representatives is four years, and a member is eligible to re-election at the expiration of his term. The President and Vice-President of the House of Representatives are chosen by the Emperor from among those candidates elected by the House, but it has become a precedent that the one receiving the greatest number of votes is chosen. At the first session of the Diet, the House of Representatives had for its President Nakashima Nobuyuki, and for Vice-President Tsuchi Shindo.

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The Emperor determines the organization of the different branches of the administration, and the salaries of the civil and military officials, and appoints and dismisses them.

ended in a joint meeting of both Houses, if accordance with Imperial order.

The present Imperial Parliament Buildings are but temporary structures to serve until more adequate and imposing ones now under construction by the Government shall be built. They are situated in Uchisaiyachi, Kojimachi, Tokyo, and are appointed in Western style. The only difference in the arrangement of the two Houses is the Imperial Throne in the House of Peers. Prince Tokugawa was recently re-appointed president of the House of Peers, among the most active members of which may be mentioned Baron Kuroki, Goto, Iwano and Kikuchi, and Viscounts Sani and Soga. Mr. Hashida is president of the House of Representatives, whose most prominent members are Inagaki Ki, Otsu Masamune, Kono, the member of the Aikawa, also Shimizu Saburo, who is noted for his eloquence, and Matsuda Akira, Sugita Tetsuji, Imai Kō, and Haraguma Kenzo, of the Aikawa.

Members of the House of Representatives are distinguished by number, indicated upon their desks, and they obtain permission to speak by calling out this number, sometimes so continuing it by tapping upon the desk, so that a lively din is often kept up. Speeches are made from a rostrum and politicians and good order usually prevail, though animated scenes frequently occur and at times dignity has been laid aside, and language and behavior have been becoming. The debates have been recorded from the beginning of the Diet by means of a stenographic system adapted to the Japanese syllabary.

Admission to sessions may be had both by natives and foreigners, through the courtesy of the presidents or members, and a balcony provides ample accommodation for visitors.

third of the whole number of members thereof be present. Votes shall be taken in both Houses by absolute majority. In the case of a tie vote, the president shall have the casting vote.

The deliberation of both Houses shall be held in public. The deliberation may, however, upon demand of the Government or by resolution of the House, be held in secret sitting. Both Houses of the Imperial Diet may respectively present addresses to the Emperor. Both Houses may receive petitions presented by subjects. Both Houses may, besides what is provided for in the present constitution and in the law of the Houses, rules necessary for the management of their internal affairs.

No member of either House shall be held responsible, outside the respective House, for any opinion uttered or for any vote given in the House. When, however, a member thereof has given publicly to his opinion by public speech, by documents in print or in writing, or by any other similar means, he shall in the matter be amenable to the general law. The members of both Houses shall, during session, be in a room annexed with the consent of the House, except in cases of sickness, absence or of other connected with a state of internal commotion or with a foreign trouble.

The Minister of State and the delegates of the Government may at any time take seats and speak in either House.

The Imperial proclamation for the convocation of the Imperial Diet fixing the date of its assembly, shall be issued at least forty days beforehand. The members shall assemble in their respective Houses upon the day specified in the Imperial proclamation of convocation. Upon the organization of both Houses, the day for the opening of the Imperial Diet shall be fixed by Imperial order, and the ceremony of opening shall be celebrated by the assembling of the members of both Houses in the House of Peers. The closing of the Diet shall be

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HIROSHIGE

By RENE T. DE QUELIN

HIROSHIGE was one of the greatest artists of the color print school, known as the *Ukiyoe Ryu*, which drew its disciples entirely from the artisan class, and who worked strictly in the old Japanese methods, using the old native colors before the introduction of crude, violent aniline dyes.

He was born in 1706, during the reign of the Mikado Kokadzu. Nothing absolutely reliable is known of his parentage further than that he sprung from the artisan class. At the age of ten he displayed unusual ability as an artist; he devoted his time to the copying of masters in color prints, and aspired, at the age of fifteen, to enter the studio of the then great artist, Toyokuni I. who, unfortunately for the lad, could not take him, as he was already overcrowded with pupils.

Through the kindly interest of the proprietor of a book and print shop who interceded for him, he gained admission to the studio of Toyohiro. Hiroshige made the most of his opportunity, and soon won the admiration of his master with whom he worked with perfect understanding and harmony until that artist's death, and at that crucial time began life on his own account, at once adopting the theatrical style, which was then at the height of its popularity, but after much work, many failures and consequent disappointments abandoned it, and removed to Kyoto, where he took up the art of landscape painting.

There he worked out and made a beautiful set of views of the Mikado's old capital, which attracted so much attention and became so popular as to

make him at once famous.

Feeling at last assured of his forte and line of work, and with a very definite idea formulated as to his future activity, he decided to return to his native city, Yedo, where he began assiduously to fulfill his plan.

As his nature was such that he enjoyed the humorous side of things, he often indulged in caricature, but never at any time gave himself to portraying actors and women, as did his contemporaries. He ranked with the stars of his time, such as Utamaro, Toyokuni, Harunobu and Hokusai, he gained the highest reputation for his wonderful, poetic renderings of late sunset and twilight, that time when all the world seems hushed into a mystic silence.

There was, perhaps, no color print artist who showed the fine mastery he did for landscape composition, the beautiful harmony, the superb relation and affinity each part has for the other; the result of very keen perception and perfect judgment as to the unity of the whole, and an unusual talent for construction as expressed in picture building.

In drawing and form we find an extraordinary grasp of all that appeals to the human heart in nature, depicted in its grandest simplicity, by the elimination of all possible unnecessary detail. No man of his time seemed so well to understand the value of omitting superfluous detail.

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in this difficult problem. A man's work mirrors his inner self, and if we study the color prints by Hiroshige we find a poetic record; we see his soul, hear the low murmur of the voice within rising and falling. Sometimes swelling into music that rejoices in the tender sentiment of twilight, the soft glow of the moon, the gentle beauty of the mists, the sweet silence of approach-ing night, the twinkling of the stars, the evening breeze.

The wielded the poet's brush as well as the painter's, and attained some distinction thereby. In a stanza written shortly before his death he said, "I leave my brush in Yedo, for I go to the West to a country of other landscapes." He died 1858 and lies buried in the ground of Jōgaku temple, Asakusa, Tokyo. He was practically the last of the great color print artists, for the change had already taken place in the government of the country that seriously affected the progress of art, nay even caused it to fall into decadence.

This portrayal of scenes along the Tokaidō, the Ōwari Way, and pictures of old Yedo and its environs embrace many masterpieces, descriptions as well as illustrations, of some of which will assist one to a better understanding of his work. "Fashima in the Morning Fog" is a very forceful picture, in which skillful craftsmanship, knowledge and value of perspective, and discrimination between principal and subordinate parts, and their values to each other all played their part.

All is made subject to the central group, whose seemingly inconsistent differences of style for a cold, raw, misty morning such as is experienced in Japan, appeal to our credulity; yet it is quite true to life, even to-day, and just such scenes may be witnessed anywhere in the rural districts, the same costumes, the

little more than the vigor and life of this specially have not been well portrayed. In his figure work he was very careful with his drawing, individual expression and composition, and there was much subtle technical interest, no picture being without the interest, usually for itself, needed.

In color and harmony he excelled and was one of the first who worked in a small native pigment after the introduction of European chemical colors that were so costly, the masterfully appearing the most effective and revealing the odd for their true beauty, and owing to the increasing difficulty of obtaining them, preserved his own collection for a grand work of art, given without having accomplished a aim.

There is much misunderstanding as to the difference between natural and artificial colors. I being generally thought that the former never fade; but this is incorrect, for none are permanent, their difference in this respect being that the old natural colors fade with earnestness, whilst the artificial ones do not. But the gradualness of the latter is owing only to selection, as there are thousands of exquisitely soft tones produced by chemical colors, as well as the violent hues, and it only wants knowledge of them to choose those equally as permanent and harmonious as the natural dyes.

Hiroshige's grasp of color, as a musician, his recognition and perfect understanding of a pitch or key for the melody, and the exquisite rhythm with which he carried it through, proclaimed him a master colorist; the power of his masses and tonal qualities are unsurpassed.

His vision and penetration for the expression of aerial perspective in the different grades of atmosphere in relation with the diminution of groups and objects, showed his knowledge and ability

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In color and harmony he excelled and was one of the last who worked in natural native pigments after the importation of European chemical colors that were so gaudy, the master fully appreciating the vast difference and revering the old for their true beauty, and owing to the increasing difficulty of obtaining them, preserved his own collection for a grand *tour de force*, but died without having accomplished that aim.

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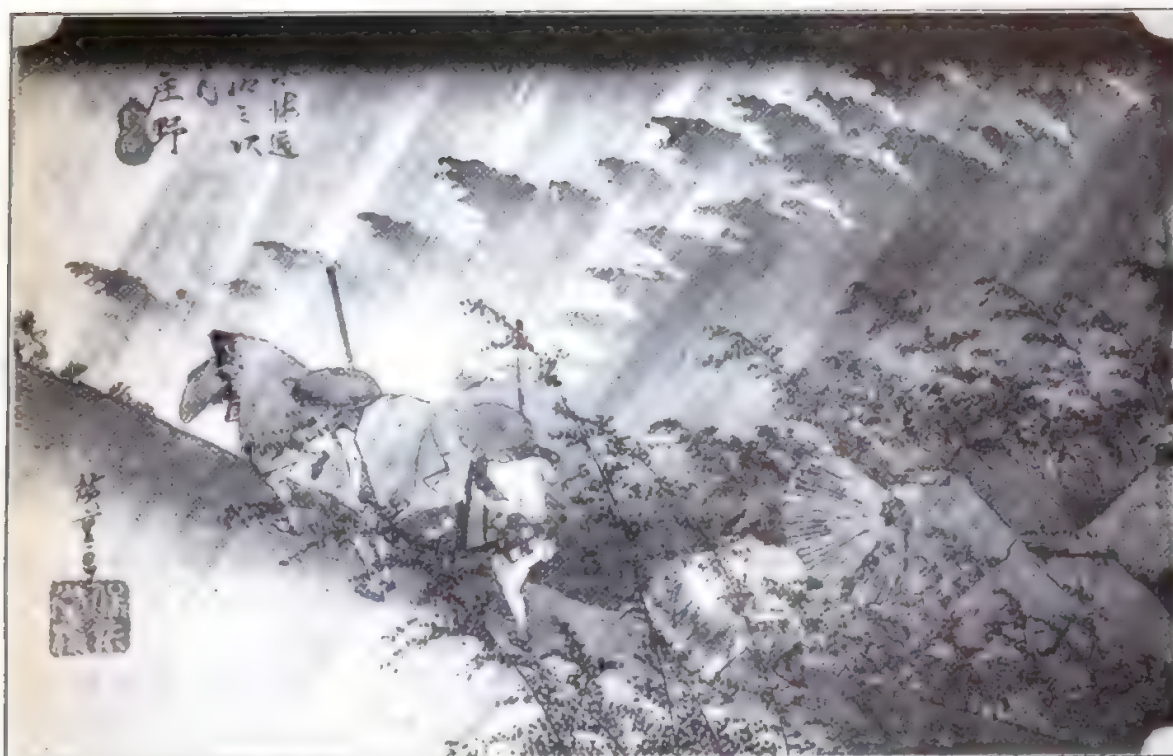
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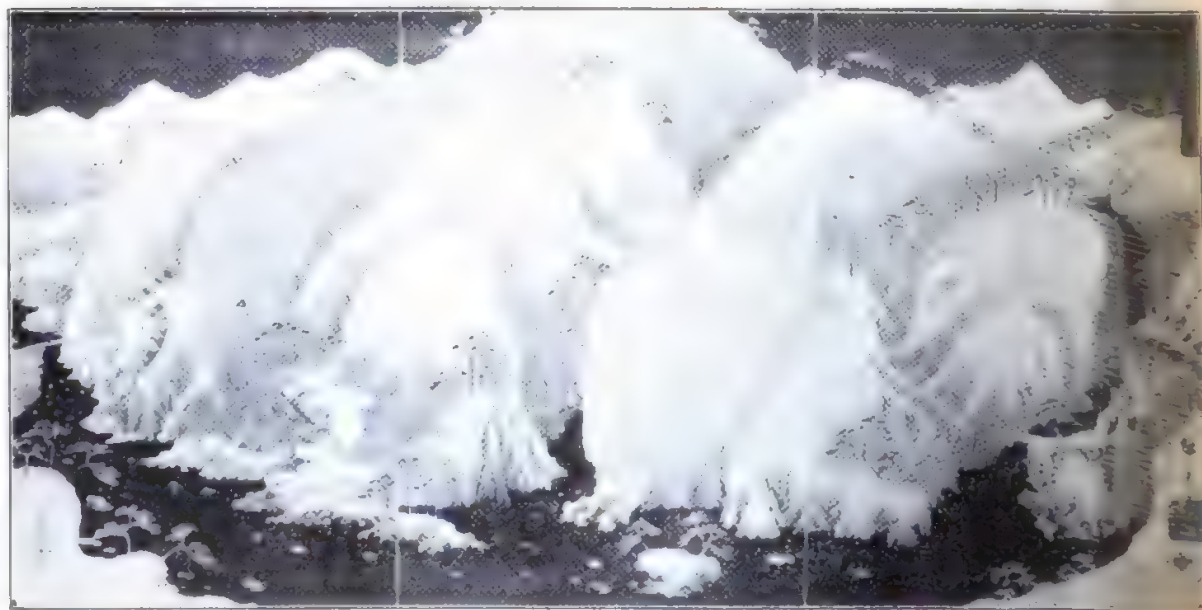
"RAIN AT SHONO," BY HIROSHIGE I.



"SNOW AT KAMBARA," BY HIROSHIGE I.



"MISHIMA IN THE MORNING FOG," BY HIROSHIGE I.



"KISO MOUNTAINS IN WINTER," BY HIROSHIGE I.

same manners and methods.

The happy indifference of the coolies, scantily clad, bearing the *kago* on a pole, keeping step with a peculiar swing, and measuring the gait with sticks in hand, is a familiar sight. They pay little attention to the weather.

He with bundles carried on each end of a pole, is sheltered beneath his *kasa*, or umbrella hat; the occupant of the *kago* is tucked snugly in and so is indifferent to the morning fog; and the individual perched between packs on the pony, though not so fortunate, is well cloaked and hidden. There is much subtle humor in the group.

The great charm and strength of the picture is in its wonderful breadth, with pure, flat, even tones, and no attempt at shading to give the modelling of objects; that is secured by a few well chosen and direct lines; in color it is simplicity itself.

"Rain at Shono" well expresses a rain storm and types of travellers who are so exposed to a merciless down-pour in Japan. The same humorous inconsistency of apparel is shown. The coolie carrying the rear end of the *kago*, is bare of clothing except for a waist cloth, *kasa* hat and *waraji* (rice straw sandals), his fellow retaining his tunic; while the wayfarer in front is provided with a native rain coat made of straw, and a *kasa* as well, but seems much perturbed at the sudden attack of the elements. Of the two going in the opposite direction, one is better prepared, having a *karakasa*, or oiled paper umbrella; and the other, though protected by a straw coat and *kasa* is running for shelter. The movement of the bamboos, which bend so willingly to the wind, and the indicated rain, render the action of the elements in a very realistic way, which throws the spectator into a full and vigorous feeling of the storm.

Hiroshige is well known for his fine

renderings of snow scenes. "Kiso Mountains in Winter" is a bit of mountainous landscape truly characteristic of Japan; the pointed, peaky prominences are not the least exaggerated, and the river and its stones and miniature islands bearing quaint little trees, apparently growing out of rock, are also peculiarly Japanese. The rendition of snow is most effective, and cleverly obtained by a few delicate washes.

Another snow scene of excellent execution, is a view of the village of Kambara, on the Tokaido. The place seems asleep under its white coverlet; only three figures and their lonely foot-prints give signs of any life. The whole picture stands out boldly from a dark background forming the horizon, and dotted with falling snowflakes.

Whilst this master was exceptionally fond of winter's white mantle and of tender, dreamy moonlight, it must not be supposed that he was not equally strong in the dark effects of cloudy night, for in his "White-bait Fishing in Tsukuda" we find great strength and power in portraying night, as also in "Karuizawa After Sunset," a colorful picture of splendid simplicity, and "Azuma-no-mori in the Rain," an effective piece whose darkness is relieved by a light *torii* and white banners hung along the approach to a Shinto temple nestling in a clump of trees. A preponderance of brownish black is offset by two lakes in blue, and the merest suggestion of yellow in the flags, straw rain coats and *kasa* of two travellers, which shows the artist's remarkable understanding and powers of relief by contrasts.

But Hiroshige was at his best in a more poetic vein, in a moonlit atmosphere; and one of the most charming of such portrayals by him is called "Drawing Salt-water by Moonlight," it is exquisitely rendered, and shows his con-

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The white bundles carried on each end of a pole, is sheltered beneath his kawa, or umbrella hat; the occupant of the kago is tucked snugly in and so is indifferent to the morning fog; and the individual is tucked between two packs on the pony. The scene is so fortunate, is well-colored and hidden. There is much subtle humor in the group.

The great charm and strength of the scene is in its wonderful breadth, with no effort to give the modeling of objects; that is secured by a few well-chosen direct lines; in color it is simply ideal.

"Rain at Shono" well expresses a rain storm and types of travellers who are so exposed to a merciless down-pour in Japan. The same humorous inconsistency of apparel is shown. The coolie is wearing the kawa and of the kago, is clad in cotton except for a waist cloth, (kawa hat and wavy (rice straw sandals), his fellow retaining his tunic; while the wayfarer in front is provided with a native rain coat made of straw, and a kawa as well, but seems much perturbed at the sudden attack of the elements. Of the two going in the opposite direction, one is better prepared, having a kawa, and the other, a paper umbrella; and the other is protected by a straw coat and a kawa hanging for shelter. The movement of the bamboo which bends willingly to the wind and the indicated rain, render the action of the elements in a very realistic way, which throws the spectator into a full and vigorous feeling of the storm.

Hikoshi is well known for his fine UNIVERSITY OF ILLINOIS URBANA-CHAMPAIGN

painting. Hiroshige I. had two adopted sons who were pupils that followed him very closely and became known as Hiroshige II. and III., and though they had neither the power nor ability of the master, they evidently executed much work from his sketches and produced a number of landscapes whose true authorship it is difficult for one not familiar with the characters of the several signatures to decide, as the signatures are quite similar. Hiroshige II. became involved in some difficulty after the death of his master and had to remove from Tokyo (later forsaking art altogether so far as known), whereupon Hiroshige III. signed his work Hiroshige II. during which time he executed considerable portions of work, much of which is attributed to be from original sketches by his departed master, the "Hundred Views of Yedo," and "Thirty-six Views of Fuji" being so assigned.

An example of his work is shown in "Moonlight at Kanazawa" (frontispiece). He usually worked on upright panels, whilst the master invariably worked upon horizontal ones. It will easily be noticed that there is less breadth and force, owing to an attempt at modeling, and far less suggestive movement. At the same time it is well composed and drawn, interesting, and with a charm its own. Whilst this artist emulated the master most credibly, Hiroshige I. stands incomparably the master.

animate nature, in broad, simple masses, offset by a surprising reserve of high lights in the low lines indicating the ripples of the water on the beach, and the full moon. The picture is composed of cloudless sky, ocean, sandy beach, suggestion of an island, one pine tree and the top of another, and two men carrying water. For the study of broad, graded masses and the elimination of detail, it is a gem, and one to be recommended to every art student.

Another excellent study in simplicity is his "Long-Gaw," a river view; a straight line indicates the horizon; in the foreground is a mass of tall grass, behind which rises the square sail of a boat which is hidden; just beyond is a second mass of tall grass, with a few very small pine trees in the distance, scattering along the horizon line; in a small boat stands a man drawing in his net. Not a cloud in the sky nor a ripple on the water; just plain graded tones of blue, green, black and yellow, the grain of the wood block furnishing vibration, the gradation being left to the judgment of the printer.

Therein lies the secret of Hiroshige's work, enough drawing to properly indicate the subject, done with a sure eye and vigorous hand, the outcome of years of study and practice, with all possible elimination of detail; no modeling, but perfect, graded, flat tones of color for the rendering of perspective. Such was the work of Hiroshige I. who perfected the art of landscape in color.



sumate mastery in broad, simple masses, offset by a surprising reserve of high lights in the few lines indicating the ripples of the water on the beach, and the full moon. The picture is composed of cloudless sky, ocean, sandy beach, suggestion of an island, one pine tree and the top of another, and two men carrying water. For the study of broad, graded masses and the elimination of detail, it is a gem, and one to be recommended to every art student.

Another excellent study in simplicity is his "Tone-Gawa," a river view; a straight line indicates the horizon; in the foreground is a mass of tall grass, behind which rises the square sail of a boat which is hidden; just beyond is a second mass of tall grass, with a few very small pine trees in the distance, scattering along the horizon line; in a small boat stands a man drawing in his net. Not a cloud in the sky nor a ripple on the water; just plain graded tones of blue, green, black and yellow, the grain of the wood block furnishing vibration, the gradation being left to the judgment of the printer.

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BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPARTMENT OF EDUCATION

(TRANSLATION)

IV

TOYOTOMI HIDEYOSHI, or *Tai-kosama* as he is commonly known, was one of the greatest warriors and statesmen that Japan has ever produced. Born of humblest parents, he rose to power by dint of his military genius. It was in 1587 that he brought his supreme power to bear upon Satsuma, which had not acknowledged allegiance to him or yielded to his authority.

Hideyoshi's enormous forces, numbering two hundred fifty thousand men, had subjugated the western provinces of Japan, and now pressed upon the boundaries of Satsuma, which it threatened with annihilation. The forces of Prince Shimadzu encountered the foe under Hideyoshi's younger brother, Hidenaga, whose overwhelming army made the odds ten to one against the brave Satsuma men, who fought with desperate valor and at one time forced the enemy to retreat; but numbers told in the long run.

In the meantime Hideyoshi himself swept with lightning rapidity, from the borders of Higo to the west of Satsuma and encamped with his forces near the castle town of Sendai. The general in command of the castle, Katsura Tadaaki, defended it bravely; but Prince Yoshihisa recognized the extremity of the situation, and desiring to save his clan from utter destruction, he shaved his head and became a monk, repaired to the camp of Hideyoshi and sued for peace, the last of three recognized courses open to warring chieftains; the other two being, first, to

fight to the end; second, to commit suicide. In the event of Hideyoshi's not acceding to his request, Yoshihisa had determined to raze his castle and sacrifice his men in a firm, if hopeless struggle.

Hideyoshi was, however, quite magnanimous in his attitude; he not only granted peace to the Satsuma leader, but presented him with a pair of swords which he wore at the time, and feasted him with eatables and *sake*.

At the same time Yoshihisa's three brothers, Yoshihiro, Toshihisa and Iyehisa, were active in their respective domains devising ways and means to attack Hideyoshi. When they were informed of the peace concluded between their brother and Hideyoshi, two of them obeyed the orders to disarm, but Toshihisa was still refractory and refused to submit. He had previously warned Yoshihisa of the disadvantage of fighting against Hideyoshi, but when he learned of Yoshihisa's submission to the generalissimo, he was sore at heart and his former reasonings went unheeded, and being a brilliant military genius he decided an attack, and sent a letter to his brother to continue the fight, which he declined to do; but Toshihisa sent some of his staunchest adherents to station themselves in ambush in the mountain recesses along the path of Hideyoshi's return.

This, however, had been anticipated, and instead of being in the palanquin carried for him, Hideyoshi marched with

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light to the end; second, to commit suicide. In the event of Hidetsugu's not according to his request, Yoshitsune had determined to raise his castle and sacrifice his men in a firm, if hopeless, strategy.

Hidetsugu was, however, quite unopinionated in his attitude; he not only granted peace to the Satsuma leader, but presented him with a pair of swords which he wore at the time, and feasted him with catfish and waka.

At the same time Yoshitsune's three brothers, Yoshitsune, Yoshitsune, and Iyeyasu, were active in their respective domains dividing ways and means to attack Hidetsugu. When they were informed of the peace concluded between their brother and Hidetsugu, two of them obeyed the orders to disarm, but Yoshitsune was still refractory and refused to submit. He had previously warned Yoshitsune of the disadvantage of fighting against Hidetsugu, but when he learned of Yoshitsune's submission to the general, he was sore at heart and his former reasonings went unheeded, and being a brilliant military genius he decided on an attack and sent a letter to his brother to continue the fight, which he declined to do; but Yoshitsune sent some of his staunchest adherents to station themselves in ambush in the mountain recesses along the path of Hidetsugu's return.

The, however, had been anticipated, and instead of being in the palmy days of his life, he was now in the path of adversity.

It was in 1587 that he brought his army to bear upon Satsuma, which had not asked a *wakagishi* alliance to him or yielded to his authority. Hidetsugu's enormous forces, numbering two hundred fifty thousand men, had captured the western provinces of Satsuma, and now pressed upon the boundary of Satsuma, which it threatened with a final assault. The forces of Iyeyasu, who had been ordered to the aid of Yoshitsune, encountered the foe on the 11th of the 10th month. Yoshitsune's younger brother, Hidetsugu, had been overthrown, and the army made the best of its way against the brave Satsuma men, who fought with desperate valor and at one time forced the enemy to retreat; but numbers told in the long run.

In the meantime Hidetsugu himself, except with lightning rapidity, from the borders of Iyeyasu to the west of Satsuma, and equipped with his forces, met the army of Yoshitsune. The general in command of the army, Katsura Tadamasa, was a brave man; but Prince Yoshitsune recognized the extremity of the situation and decided to save his clan from utter destruction, he saved his head and fleeing a small number to the camp of Yoshitsune and Iyeyasu, and prepared the latter to receive him. Yoshitsune, however, was not to be deceived; he recognized the danger and decided to retreat; but numbers told in the long run.

his life being a true and perfect expression of the ethics of *Wakkyō*. His feelings regarding Hidetsugu's invasion of *Satsuma*, were in unison with those of his subjects, and he also made preparations for an attack, filled with remembrance that *Satsuma* should yield, with none to save the honor of her *Wakkyō*, and be even hoped for success in face of such heavy odds, saying that the long journey must have reduced the power of the invading army; he was determined to fight to the last.

He was in the service of Yoshida, who had agreed to the peace already concluded by Prince Shimadzu, and his master sent one of his retainers to urge him to be more conciliatory, explaining that Yoshida had sent his daughter as a hostage. Although unwillingly, *Tadamoto* desisted from his plans against *Hidetsugu*, and later was on his way to be received in audience by him.

Tadamoto was a man of strong personality and physical attractions, very manly in appearance, the possessor of a long, heavy beard. *Hidetsugu* became much interested in his would-be adversary, and presented him with a very long sword and regaled him with wine and refreshment, and the famous *Hosokawa Yūsei*, also known for his poetical talent, was so filled with admiration for *Tadamoto's* splendid physique and the manner in which he quaffed huge cups of sake, that he composed verses thereon, to which *Tadamoto*, of course, replied in kind.

When asked by *Hidetsugu* whether he would still dare to resist him, his immediate answer was that if the Prince of *Satsuma* should at any time decide to oppose *Hidetsugu*, he would at once attack.

This even pleased *Hidetsugu*, and he congratulated the Prince on commanding such a gallant warrior.

His end and life, and so the answer is tended to dispatch him, only counselled him at the treasury, and reached him in an immediate order to *Tadamoto* to execute his guilty brother, but he was prevailed upon to grant him life.

But when the invasion of *Korea* was set on foot by *Hidetsugu*, *Tadamoto* was unable to follow, being confined to his bed, seriously ill. It was reported to *Hidetsugu* that this was but a rise and that *Tadamoto* had sailed on his return, remaining behind upon which the *Wakkyō* sent a threatening command for his immediate execution, in default of which he would invade and wipe out the principality.

Tadamoto was not prepared to sacrifice the domains bequeathed from his ancestors, and though he regretted the sad fate of his brother, the inevitable had arrived.

Tadamoto's retainers desired him to flee and save himself, but he refused to listen to their entreaties, and together with several of his staunchest followers bravely met his death, just previous to which he composed a poem which runs:

Tell him that it has been among the
misty clouds
Where dwelt *Seisaku's* spirit.

His two brothers visited the scene of his death deeply lamenting his unhappy and untimely end, and composed verses in his memory and prayed to his departed spirit. A small shrine was erected by the people of the vicinity, and on the days of sacred festivals it is crowded with visitors from all parts of the province. It is situated near the city of *Kagoshima*, in a place noted for its beautiful scenery, the name of the temple being *Seiryōkōji*.

Contemporarily with *Tadamoto* was *Tadamoto*, regarded as a model *Wakkyō*.

his rank and file, and so the arrows intended to dispatch him, only aroused his anger at the treachery and resulted in an immediate order to Yoshihisa to execute his guilty brother, but he was prevailed upon to grant him life.

But when the invasion of Korea was set on foot by Hideyoshi, Toshihisa was unable to follow, being confined to his bed, seriously ill. It was reported to Hideyoshi that this was but a ruse and that Toshihisa had sinister motives in remaining behind, upon which the *Taiko* sent a threatening command for his immediate execution, in default of which he would invade and wipe out the principality.

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Toshihisa's retainers desired him to flee and save himself, but he refused to listen to their entreaties, and together with several of his staunchest followers, bravely met his death, just previous to which he composed a poem which runs:

If any ask where dwell Seisa's* spirit,
Tell him that it has flown among the
snowy clouds.

His two brothers visited the scene of his death deeply lamenting his unhappy and untimely end, and composed verses in his memory and prayed to his departed spirit. A small shrine was erected by the people of the vicinity, and on the days of sacred festivals it is crowded with visitors from all parts of the province. It is situated near the city of Kagoshima, in a place noted for its beautiful scenery, the name of the temple being Sengakuji.

Contemporary with Toshihisa was Tadamoto, regarded as a model *samurai*,

his life being a true and perfect expression of the ethics of *bushido*. His feelings regarding Hideyoshi's invasion of Satsuma, were in unison with Toshihisa's, and he also made preparations for an attack, filled with remorse that Satsuma should yield, with none to save the the honor of her *samurai*; and he even hoped for success in face of such heavy odds, arguing that the long journey must have reduced the power of the invading army; he was determined to fight to the last.

He was in the service of Iyehisa, who had agreed to the peace already concluded by Prince Shimadzu, and his master sent one of his retainers to urge him to be more conciliatory, explaining that Yoshihisa had sent his daughter as a hostage. Although unwillingly, Tadamoto desisted from his plans against Hideyoshi, and later was on his way to be received in audience by him.

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This even pleased Hideyoshi, and he congratulated the Prince on commanding such a gallant warrior, in whom were

*Seisa was Toshihisa's nom de plume.

combined the bravery of a *samurai* and the grace of a poet.

Under Nisshin, Tadamoto had received his baptism of fire and had served the Shimadzu family loyally and with no trace of selfish ambition for more than sixty years, having been under four other members of that clan. In the field he had been the most gallant of warriors, in the council he had rendered rare services, entrusted with every State secret. He is said to have declined the grant of extensive domains from his master at the suggestion of Hideyoshi, on the ground that it would reduce the income of his Prince. His superb fidelity, his discernment as a statesman, his literary attainments are all greatly admired. He is said to have spent many evening hours of his camp life reading Japanese classic poems by the light of the *hinawa* (rope match for a match lock). He passed away at the advanced age of eighty-five.

After the invasion of Satsuma by Hideyoshi, the domains of the Shimadzu family remained intact. Yoshihisa, in the following year, repaired to Kyoto to seek an audience with the *Taiko* who received him royally and entertained him lavishly, bestowing upon him many costly presents. Moreover, he obtained for him Imperial sanction for advancing his rank. It was doubtless sincere appreciation of these favors that afterward animated the hearts of Satsuma soldiers to fight so valiantly during the invasion of Korea, as well as at the battle of Sekigahara, when the fortunes of Toyotomi hung on that single battle.

The heart of a *samurai* is full of muses; even on the verge of death he shows no signs of consternation, and there are instances in ancient Japanese history, of famous generals, who were deeply engrossed in composing stanzas on the eve of decisive battle. The spirit of valor and bravery seems to have been

harmonized with love for the beautiful and elegant in the *samurai* of Satsuma.

When Yoshihisa was about to depart for his native province, leaving his daughter, a princess of tender years, as a hostage at the court of Hideyoshi, he was filled with sorrow at the parting and expressed his feelings thus:

How pitiful to part asunder child
And father whose two lives should e'er
unite.

On hearing of it, Hideyoshi gave orders that the young princess should return to Satsuma with her father, for which the latter was exceedingly grateful.

Yoshihisa was very fond of learning and engaged the priest Bunshi, a disciple of Keian, as his preceptor; the Prince's lofty ideals may be judged from numerous poems which he wrote. His just and merciful government of his people caused him to be held in highest veneration, and he was regarded with such love by his followers, that fifteen of them were constrained to commit suicide in order to serve him in another world.*

Yoshihiro, who succeeded Yoshihisa, as the seventeenth Prince of Shimadzu, proved a brave general and a magnanimous one, and during his time the invasion of Korea under Hideyoshi took place. Upon the *Taiko's* determination to attack the Ming dynasty, he asked Korea to act as guide, which being refused, he decided to attack Korea first.

In 1592 Yoshihiro and his son, Hisayasu, joined Hideyoshi's invading army at Nagoya, with a force of ten thousand. Tadamoto referred to above, was by this

*The custom of *junshi*, or death by his own hand of the retainer of a *daimyo* or other person of high rank at their demise, had its origin in the belief of the immortality of the soul and its ability to serve the same master in another world, and *junshi* was considered highly honorable; but, though commended in spirit, the practise was condemned and abolished in a later age as cruel and barbarous. At the time of the death of Nisshin such a large number volunteered for *junshi*, a strict injunction was issued against it.

harmonized with love for the beautiful and elegant in the samurai's costume. When Yoshitane was about to depart for his native province, leaving his daughter a princess of Satsuma, and as a hostage at the court of Hidetsugu, he was filled with sorrow at the parting and expressed his feelings thus:

How difficult to part a tender child,
And sadder when two lives should ever
unite.

On hearing of it, Hidetsugu gave orders that the young princess should return to Satsuma with her father, for which the latter was exceedingly grateful.

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In 1592 Yoshitane and his son, Ikkō-yeon, joined Hidetsugu's invading army at Nago, with a force of ten thousand. Tadamoto referred to above, was by this

*The custom of waka or death by his own hand of the retainer of a Yixu or other person of high rank at the moment of the end of his life is a custom of the samurai, and is not to be confused with the custom of the samurai to commit suicide in a moment of anger or indignation, which is a different thing. The custom of waka is a custom of the samurai, and is not to be confused with the custom of the samurai to commit suicide in a moment of anger or indignation, which is a different thing.

combined the bravery of a samurai and the grace of a prince.

Prince Yoshitane had received his baptism of fire and had served the Shimabara family loyally and with no trace of selfish ambition for more than sixty years, having been under four other members of that clan. In the field he had been the most brilliant of warriors; in the council he had rendered rare advice, entrusted with every State secret. He is said to have declined the grant of extensive domains from his master at the suggestion of Hidetsugu on the ground that it would reduce the income of his Prince. His superb nobility, his discernment as a statesman, his literary attainments and all greatly admired. He is said to have spent many evening hours of his camp life reading Japanese classics by the light of the Yixu (torch) and for a match (stick). He passed away in the advanced age of eighty-five.

After the invasion of Satsuma by Hidetsugu, the domains of the Shimabara family remained intact. Yoshitane, in the following year, repatriated to Kyoto to seek an audience with the Yixu who received him royally and entertained him lavishly, bestowing upon him many costly presents. Moreover, he obtained for him Imperial sanction for advancing his rank. It was doubtless sincere appreciation of those favors that afterwards animated the hearts of Satsuma soldiers to fight so valiantly during the invasion of Korea, as well as at the battle of Sekigahara, when the fortunes of Toyotomi hung on that single battle.

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time so advanced in years he was unable to join the army, and went to look after a young son, Yashimaro, who was about the age of the young lord. The young lord, who was a very brave and noble-minded man, had been told by his father that he should go to the front and fight for his country. He was very much disappointed when he learned that he could not go, and he was very angry with his father for not allowing him to go.

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(To be continued)

time so advanced in years he was unable to join the army, and went to look after a young son, Yashimaro, who was about the age of the young lord. The young lord, who was a very brave and noble-minded man, had been told by his father that he should go to the front and fight for his country.

My spirit and strength were so great that I could have fought for my country. The days are gone when I was a young man, and I am now an old man. I am very much disappointed when I think of the days when I was a young man, and I am now an old man.

To which the father replied: "How great and noble-minded you are! For it goes forth with us to the front."

Arrived in Korea, the Japanese general met with great success; among them Yashimaro placed prominent part in several times forward with letters of praise from Hideyoshi, who rewarded him for his military exploits. He was in a very young side, he was for Satsuma was hardly able to provide for the men at the front; but the main spirit which had been nurtured for years since bore the cruel test. The men, the leaders, as well as the men, had but a single bowl of rice gruel a day, and endured the hard Korean winter as much only thin cotton garments, but it robbed them of not a single man. Later, though, Yashimaro lost his son, who fell ill and a younger son, hearing of his brother's death, hastened to Korea to take his place at his father's side.

* The Japanese word for China



time so advanced in years he was unable to join the ranks, and sent a poem expressing his regret to Yoshihiro as follows :

My spirit saddens, since I must confess
The days are gone when strength supported
valor,
In enterprise of war, e'en though removed
To such a distant land as thither you em-
bark.

To which the latter responded :

How great and deep the feeling of your heart!
For it goes forth with us to far Sino.*

Arrived in Korea, the Japanese generals met with great success ; among them Yoshihiro figured prominently, being several times honored with letters of praise from Hideyoshi, who rewarded him for his military exploits. There was also a very gloomy side, however, for Satsuma was hardly able to provision the men at the front ; but the martial spirit which had been nurtured for centuries bore the crucial test. For months, the leaders, as well as the men, had but a single bowl of rice gruel a day, and endured the hard Korean winter wearing only thin cotton garments, but it robbed them of not a single man. Later, though, Yoshihiro lost his son, who fell ill, and a younger son, hearing of his brother's death, hastened to Korea to take his place at his father's side.

* The Japanese word for China.

A favorite story among *samurai* was one written about Yoshihiro's tiger hunt in Korea. Hideyoshi conceived the idea of curing an illness by partaking of tiger flesh, and commanded Yoshihiro to slay an animal and send him the flesh, which he accomplished, together with several of his retainers, and the episodes connected therewith were interesting and lively.

Japan was victorious, and the King of Korea fled to the north and two young princes were made captives by the Japanese. The Chinese were at last obliged to dispatch an envoy to Japan to sue for peace. The Japanese made a triumphal return, Yoshihiro among them, being heartily welcomed and entertained by Hideyoshi.

Peace lasted but a short time, when Korea was again invaded, Yoshihiro returning and winning signal victories over the combined forces of Ming and Korea. In the following year, the great master spirit, Hideyoshi, passed away, during the height of the campaign ; but he left commands ordering the cessation of the war. It seemed doubtful whether the Japanese army would be able to successfully withdraw, but Yoshihiro accomplished it most admirably by his success at Shisen, which proved the salvation of the Japanese forces.

(To be continued)



THE THIRTY-THREE PLACES

LEGEND assigns the origin of the Thirty-three Places, as such, to a command received by Tokudo *Shonin*, a Buddhist priest of profound learning and brilliant parts, from Emma-o, the ruler of Hades, while the former was in a trance which lasted several days, during which time he was as dead, save that his body retained its warmth, causing his friends who watched over him in great alarm, to refrain from burying him.

When the priest awoke from his strange sleep he discovered that he carried in his hand a jewelled seal, which bore testimony to the fact, as related to his followers, that he had been summoned to appear before Emma-o, who wished to make known to the world through him, the existence of Thirty-three Holy Places sacred to Kwannon, the goddess of mercy (who had divided her body in order that she might provide relief to all forms of suffering), and that all who made the pilgrimage to those places would be forgiven their sins and saved from the punishments of the lower-world over which he, Emma-o, held sway. Indeed such pilgrims would find themselves radiant with light, and with power to destroy all the one hundred thirty-six hells.

Accordingly, Tokudo was given a list of the Thirty-three Places with instructions to return to the world and make them known to all sinners, but realizing the scepticism of the people, he asked for some sign by which to verify his message, and had received Emma-o's seal, which he now carried.

The good priest and his disciples set out upon the first pilgrimage to the

Thirty-three Places, going first to the oldest of the temples dedicated to the merciful goddess, Nakayama-dera, in Settsu Province and there they left the jeweled seal in a stone casket, where it still remains.

During Tokudo's time many believers journeyed to these Holy Places, but the custom later fell into disuse, to be revived again after two centuries, when Emperor Kwazan, upon the death of his much beloved consort, became a monk, and in accordance with a vision, undertook the pilgrimage inaugurated so long before by Tokudo *Shonin*, but in a different order, as presented here, which has remained unchanged down to the present time.

Each of these temples has what is called a *goyeika* which treats of the holiness and beneficence of Buddhism, giving the name of the particular temple to which it belongs; it forms a sort of psalm which the pilgrims chant many hundred times, on their journey, in a slow, plaintive tune to the accompaniment of a small bell, receiving in return a bit of rice or a pittance in money, as they go from house to house, and they have no other means of subsistence.

They wear a peculiar garment called *oidzuru*, made of white cotton cloth on which appears in Chinese characters the legend 'Pilgrim to the Thirty-three Places of the Western Provinces,' and at each temple visited its name is stamped upon their backs.

Amongst the hills and water-falls of Nachi, in Kishu, is number one, of the Thirty-three Places. It was founded in the time of Emperor Nintoku, by a Buddhist

High road is also in Kishu, not far distant from Kokawa station. It is a very ancient shrine, having been founded 770 A.D. by Otonari, Koshiro, a very ancient village in that locality, who had been banished by association, and who was given an exemption in the punishment which he might receive if he should be convicted of a crime. The shrine is dedicated to the goddess of the land, and the shrine was founded by the same deity, but the shrine and land are not the same, and the shrine is not the same as the shrine.

Kannon arrived, since which time
 Kannon had been a celebrated
 priest, and soon a golden image of
 him was made. It was
 for his shrine, and the youth that
 thought of the long-expected image
 would meet him. (Kannon at once
 him some gift, and I intended what he
 manner, to send his desire to send
 hospital, and to attend the work
 was very much obliged to the priest's
 friend, and asked soon for the right
 to go to the temple.

The present buildings are not of course as ancient as the story of their origin, but are at least three centuries old, and contain ceilings and various other features of much value, and are surrounded by beautiful gardens with a splendid library.

one must pass through thickly wooded
in a mountain recess, and to reach which
situated at this place, which is situated
ten miles from the famous Kobo (Kobo)
it is known as the founding of the
venerated as a sacred place, though
cross in its vicinity, and it is highly
are forty-eight waterfalls and thirteen
Lami Province, south of Oka. There
Nunobiki, or Sankinji, is in

is (originally the fifth of the Holy Places, at Tzippori-don, in Kawschi Province,

1. *Phyllanthus* (L.) - A small, bushy plant, with small, white flowers, and a small, round fruit. It is common in the mountains of the Himalayas, and is used as a food plant for the silkworm. The leaves are small, and the fruit is small, and is used as a food plant for the silkworm. The leaves are small, and the fruit is small, and is used as a food plant for the silkworm.

being treasury in the left part, now in the main temple, the first one view, he can get another tower, which is it is sacred to be exposed to public and entering the temple, but considering the fact that the temple there (Lianwang) still in the branch of a found it so remote from an image of being a worshipful lot, and journeying it away at night, on the top of a mountain, seeking a place to establish a temple, he toward the north of Huodun. While named Lao, who had come to Japan to build in the form of a Chinese priest, tributed to founding a temple in a mountain (Oda) is named as a temple of Kinnikong in the old Japanese of

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priest, Ragyo, who believed Mount Nachi to be sacred, and built there a small hut where he devoted himself to the study of Buddhist canonical books. One day, while he sat in quiet meditation gazing intently upon a water-fall, he saw an image of the goddess Kwannon, floating upon the foaming waters below, and as he fixed his eyes upon it, it moved toward him and finally rested upon his sleeve. He carried it into his hut and enshrined it there and prayed to it day and night. After the death of Ragyo, no trace of the image was found for more than five hundred years, when it was discovered by Shobutsu, and a temple was constructed for its worship. The present building dates back to the year 1590, and bears interesting testimonies as to the veneration in which it has been held by thousands of pious pilgrims. It is called Fukaraku-ji and its *goyeika* may be translated as follows: 'Waves on the shore of Fudaraku (Paradise) sound forth messages from Kwannon, echoed by the water-fall of Nachi, which to mere mortals has but the sound of rushing water, but is really a note in the teachings of Buddha.'

Kimii-dera, in the neighborhood of Osaka, is number two. Its legend attributes its founding to a miraculous incident in the life of a Chinese priest named Iko, who had come to Japan to spread the faith of Buddha. While seeking a place to establish a temple, he saw at night, on the top of a mountain, a wonderful light, and pursuing it found it to radiate from an image of Kwannon, standing on the branch of a pine tree. He located his temple there and enshrined the image, but considering it too sacred to be exposed to public view, he carved another image, which is now in the main temple, the first one being treasured in the reliquary.

Kokawa-dera, number three of the

Holy Places, is also in Kishu, not far distant from Kokawa station. It is a very ancient shrine, having been founded 779 A. D. by Otomo Kushiko a *samurai* residing in that locality, who had made hunting his avocation, and while on such an expedition in the mountains, beheld, one night, a divine illumination which converted him to the teachings of Buddha, and he straightway forsook hunting and built a shrine, and spent his time in devout meditation.

A youth came to his cottage one evening and asked shelter for the night; he was most grateful for the priest's hospitality, and on leaving the next morning, expressed his desire to send him some gift, and inquired what he would most like. Otomo at once thought of the long-wished-for image for his shrine, and told the youth that was what he most wanted. It was promised and soon a golden image of Kwannon arrived, since which time Kokawa-dera has been a celebrated sanctuary.

The present buildings are not, of course, as ancient as the story of their origin, but are at least three centuries old, and contain carvings and various art treasures of much value, and are surrounded by beautiful gardens with splendid old trees.

Number four, or Sefuku-ji, is in Izumi Province, south of Osaka. There are forty-eight water-falls and thirty-six caves in its vicinity, and it is highly venerated as a sacred place, though little is known as to the founding of the temple. The famous Kobo *Daishi* studied at this place, which is situated in a mountain recess, and to reach which one must pass through thickly wooded pine and cryptomeria forests.

At Fujii-dera, in Kawachi Province, is Gorin-ji, the fifth of the Holy Places. This temple bears the distinction of



KIMII-DERA



KOKAWA-DERA



TSUBOSAKA-DERA



OKA-DERA

having been erected by Imperial order of Emperor Shomu, 1384. The principal image is the so-called Thousand-Handed Kwannon, about four and a half feet in height, carved by Keimonyekei Shami. Many rare historical relics are preserved in this temple among which may be mentioned the banner used by the youthful loyalist, Kusunoki Masatsura; an image of Buddha by Yeshin; a painting of the Sixteen Saints, by Takuma, and a picture of a pagoda by Tosa Shokan. The history of Gorin-ji was written by one of the most noted writers of the middle ages, Sanjonishi Sanetaka.

The next of the Thirty-three Places, Tsubosaka-dera, in Yamato Province, is also said to have been founded by Imperial order, in the eighth century, during the reign of Emperor Gensho, but a second tradition assigns its origin to a later ruler, Emperor Kwammu (782-805), who, being afflicted with a disease of the eyes which had entirely closed them, rendering him blind, called upon the Buddhist priests to heal him, saying if they were unable to do so Buddha was not worthy to be worshiped. It was some time before a priest was found who would volunteer to intercede for him, but at last Hoon Shiami, a famous priest living on Mt. Yoshino, learned of the Emperor's request and went at once to offer his services. He closed his eyes, recited passages of Buddhist scriptures, and lo! the Emperor's eyesight was at once restored. His Majesty immediately ordered the priest to erect a temple.

In searching for a suitable site, while spending the night at Tsubosaka-dera, the priest heard a voice repeating sutras which seemed to come from beneath the earth. Making an excavation he found an image of Kwannon, and the temple was erected upon that sacred spot. Another story relates how a

blind man praying at this shrine for one thousand days had his sight restored, and with his wife set out on a pilgrimage to the Thirty-three Places.

Oka-dera, also in Yamato Province, as are five others of the Thirty-three, is number seven. This place was the site of the Imperial residence of Emperor Jomei (629-641), and then called Okamoto-no-miya, and the temple was originally named Okamoto-ji. It was established by Gien Sojo, a priest noted for his profound learning and high moral character, at the wish of Emperor Tenji.

Among the treasures of Oka-dera are a tablet bearing the autograph of Kobo *Daishi*, and a seal engraved by the Emperor Koken. Its *goyeika* is as follows: 'Gazing upon Oka-dera's garden with its morning dew-drops, shining gems nestling in the moss, it is like the Garden of Paradise, the ground of which is covered with lapis lazuli.'

Hase-dera is number eight; another of the Yamato Holy Places, (a pilgrimage of which is called *Yamato-meguri*), and perhaps the most interesting of them all. Its Kwannon is a life size figure in gilt and is surrounded by famous paintings, several of which are attributed to Kobo *Daishi*. It was founded in the eighth century; the present structures were built in 1650, and their position upon the hill-side command a fine view, and the many flights of steps, various gates, lantern lined ways and small shrines make it most picturesque. The *Nio-mon*, or Gate of Two Deva Kings, is at the foot of the hill, facing south and a distance of some five hundred feet from the main temple.

During the reign of Emperor Go-Ichijo (1017-1056), there lived in Kasuga, Nara, a man suffering with a cancer on his neck. He prayed to the god of Kasuga shrine to be healed, and in a dream was told by the god to pray at

blind and praying at this shrine for one thousand years had his sight restored, and with his wife set out on a pilgrimage to the thirty-three places.

Oka-dera, also in Yamato Province, is another one of the thirty-three places. It is a small shrine on the site of a former temple. The shrine is said to have been founded by the Emperor Kōmei (1011-1054), and is dedicated to the goddess of the sun, Amaterasu. A legend tells of a man who was blind and praying at this shrine for one thousand years had his sight restored, and with his wife set out on a pilgrimage to the thirty-three places.

like the garden of Hradec, the ground shining seems nestling in the moss, it is garden with its green grass. The legend follows: The Emperor Kōmei (1011-1054) was a man who was blind and praying at this shrine for one thousand years had his sight restored, and with his wife set out on a pilgrimage to the thirty-three places.

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while the man at Iwashaka-dera, who was blind and praying at this shrine for one thousand years had his sight restored, and with his wife set out on a pilgrimage to the thirty-three places.

and he came with a clam in that basket. Jimmotsu went to Uji in Yamashiro Province, as related in the tenth of the many-titled *Shinwa*. Legend says that a most worthy and noble priest of Mount Hiei, had revealed to him by lightning its issuing from it, the sacred name of Kannon in a pond near by. He, being in possession of the will of Heaven, he enshrined it in Jimmotsu-ji. He afterwards made known as a holy place in Jimmotsu's revelation to the world. The *kyōwa* of this temple is: "I am rich with worldly passions, which I pay him to shake off, and with his fire."

Being I hope to see paradise, Jimmotsu-ji, number eleven, is not far from Kyoto. It was founded at the request of Prince Kōmō, grandson of Emperor Kōnin (750-781). First, a pond is said to have appeared on the spot, and enshrining the new temple, a *kyōwa* was said, where it stands in the *kyōwa* of the *Shinwa*. The *kyōwa* of Jimmotsu-ji, the *kyōwa* of Kannon, appeared to him in a dream, and told him he would be blessed if he drank of the waters of Uji in Yamashiro, whether he went and found the spring of sparkling water, which he found, and that related to the *kyōwa* of Jimmotsu-ji. It is a very holy place.

(To be continued)

The temple of Jimmotsu-ji, which is located in the north of the city of Kyoto, is a very famous temple. It is a very old temple, and it is a very beautiful temple. It is a very holy place, and it is a very important place. It is a very famous temple, and it is a very beautiful temple. It is a very holy place, and it is a very important place. It is a very famous temple, and it is a very beautiful temple. It is a very holy place, and it is a very important place.

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The surroundings of this temple have many ancient traditions. It is one of the most beautiful spots in all Japan.



the temple of Hase-dera, whither he betook himself forthwith, and having prayed for seven days, on the seventh night he saw, in a vision, a crow flying toward him from the temple, and it attacked him and tore open the cancer with its beak. The next morning he awoke completely recovered. As an expression of his gratitude he had constructed over the stone steps leading to the main temple, a covering of *keyaki* wood, forming a corridor or gallery. This remained until the present year (1911), when it was destroyed by fire.

The *goyeika* reads: 'However often I come to Hase-dera, my feelings are the same as on my first visit; the place being so sacred, one's belief should be as deep as the river in the ravine.'

One of the small shrines of the once great Kofukuji, Nara, Yamato Province, forms the ninth of the Thirty-three Places, and is called Nanyen-do. The Kwannon worshiped there has three eyes and eight arms, and is the work of Kobo *Daishi* who presented it to Fujiwara-no-Takamaro, admonishing him, when asked how to secure the greatest blessing for his descendants, to pray to the goddess of mercy.

The surroundings of this temple have many ancient traditions; Nara is one of the most beautiful spots in all Japan,

and fills one with a charm that lasts.

Mimuroto-dera, at Uji, in Yamashiro Province, is visited as the tenth of the Thirty-three Places. A legend says, that a most worthy and noble priest of Mount Kamidaigo, had revealed to him by divine light issuing from it, the sacred image of Kwannon in a pond near by. Considering it an expression of the will of Buddha, he enshrined it in Mimuroto-ji, which was afterwards made known as a Holy Place in Emma-o's revelation to Tokudo. The *goyeika* of this temple is: 'I am filled with worldly passions, which I pray Buddha to shake off, and with his blessing I hope to see paradise.'

Kami Daigo-ji, number eleven, is not far from Kyoto. It was founded at the request of Prince Kuzuna, grandson of Emperor Konin (770-781). Priest Shobo is said to have undertaken the work of establishing the new temple, and selected the site where it stands because while living at Todai-ji, the goddess Kwannon appeared to him in a dream and told him he would be blessed if he drank of the waters of Daigo, in Yamashiro, whither he went and found the spring of sparkling water which he regarded as that referred to by Kwannon, and there built his temple. It is regarded as a very holy place.

(To be continued)





MAIN TEMPLE OF KAMIDAIGO



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MIMUROTO TEMPLE

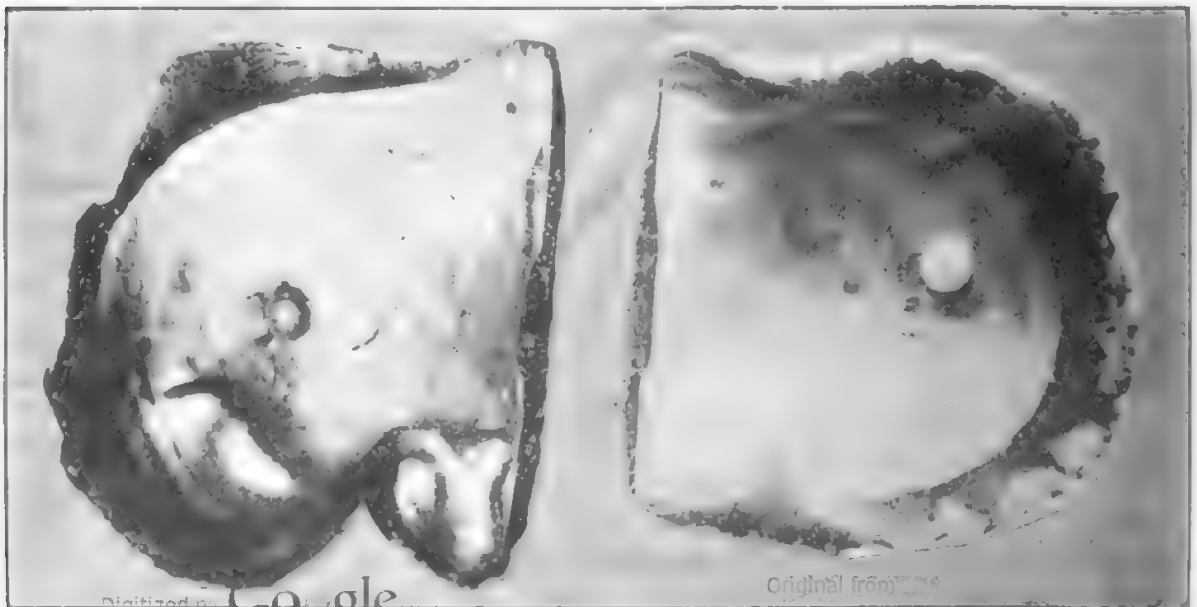
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PEARL FISHERS—MIKIMOTO'S PEARL-CULTURE FARM



WOMEN DIVERS—PEARL FISHERIES, TATOKU ISLAND



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ATTACHED CULTURE PEARL
URBANA CHAMPAIGN

THE CULTURE PEARL INDUSTRY

THE idea of causing pearl-producing shell fish to form pearls by means of introducing some foreign object into its shell, probably originated with Linnaeus, the great naturalist, but his method of procedure, which was to pierce the shell and cause a slight wound, was never successfully followed, though experiments resulting from the idea advanced have proved successful.

In ancient times it was thought that pearls were produced in some miraculous manner, such as the crystalizing of a tear or dew drop, but when science stepped into the arena, men soon learned the true nature of those exquisite treasures hidden in the humble house of the mollusk.

The Chinese have achieved considerable success in cultivating pearls in the fresh water mussel, by inserting grains of clay between the shell and the delicate membrane covering the body of the animal. The Germans have produced some very interesting specimens and English naturalists in Australia have experimented in several different ways, but the most remarkable results obtained by Europeans were those shown by Dr. Louis Boutan, of Paris, about 1900, at which time he had succeeded in causing a pearl to be produced on an abalone shell, and this kind of attached pearl became known as "perle Boutan".

Prior to that time, however, pearl culture had been established on an extensive scale in Japan, by Mr. Mikimoto, and the mollusk made to yield a crop of pearls artificially produced that were of such commercial value as to

make the new undertaking a permanent industry. This pearl-oyster farm is probably the largest and most successful enterprise of its kind in the world.

Pearls have been divided into three classes according to their shapes : virgin, baroque and seed pearls ; the first, regular in form, round or pear-shaped ; the second, irregular, somewhat rugged ; the third, minute pearl particles found in nests together, very numerous in China, though it is the virgin pearl which is also known as ' oriental '.

They are found in the tissues of various species of mollusk, such as the pearl-oyster, which produces gems of the greatest lustre ; the conch, from which are taken the beautiful pink pearls ; the sea mussel, whence come black pearls ; and the common oyster, giant clam and scallop, whose product is least valuable, having little life or color.

In its secret chamber, entrance to which is gained only at the sacrifice of its life, the mollusk lies within walls of mother-of-pearl of varying tints and brilliancy. In the abalone, or sea-ear, they are rich hues of green and blue and purple ; in some pearl-oysters they are almost black, while in the superior pearl-oyster they are azure-tinted white, all having that peculiar iridescence which is the charm of pearls.

This beautiful lining is laminary and composed of carbonate of lime interstratified with animal membrane, and the same coating is deposited upon any foreign substance entering the mollusk's shell by chance or intent ; when by chance, the result is a " free " pearl, the perle Boutan, or attached pearl occurring

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"throwing his money into the sea" uselessly.

In 1892 Mr. Mikimoto received his first harvest of cultured pearls, a return sufficient to establish the industry upon an encouraging commercial basis. A patent for the new product had already been taken out.

The uninhabited island of Takokajima, which had been leased from the Government for the purpose, became the seat of a village of pearl fishers which has kept pace with the enterprise, and now numbers as many as fifty families. The area of these cultivated pearl fisheries has so increased in size that it now extends over the surrounding bay for twenty-nine nautical miles, granted by the Government in recognition of the importance of the enterprise.

The waters of the Bay of Ago are placid and the coast line is irregular with many indentations providing a suitable and agreeable home for the pearl-oyster.

The species of pearl-oyster cultivated is that natural to the bay and found in abundance in many other parts of Japan, and is much like the famous Ceylon pearl-oyster, from which are obtained the finest pearls in the world. They attach themselves, by means of a secretion, to rocks, sea-weeds and water plants at a depth of about five or six fathoms.

Mr. Mikimoto's method of culture is described by him as follows:

"Every year during the months of July and August, small pieces of rock and stone are placed in spots where the larvae of the pearl-oysters have been found to be most abundant. Soon small oyster-spots are found attached to them. As this takes place in the shallow waters of not more than a few fathoms, they would die from cold if left there during the winter, so together with the rocks to

when an object is inserted by man for the purpose of a culture pearl, as he has not been successful in effecting lodgment for a "free" pearl. Not infrequently two tiny objects may enter at once, about which the lustrous coating is formed, joining them together, making twin pearls. The value of all is according to size and lustre, the attached pearls often being of great value because of exceptional beauty and richness of color and iridescence, the most notable case being that of the celebrated "Northern Cross," found off the coast of Western Australia and valued at fifty thousand dollars.

In early youth Mr. Mikimoto paid much attention to Japan's marine industry, and later became a dealer in pearls, which were then plentiful in the Bay of Ago, Shima Province; but the superior quality of the Ago pearls caused a demand for them that soon exhausted the supply, which caused Mr. Mikimoto much concern, and he at once turned his attention to the scientific cultivation of pearls, and in a short time had established a propagation station in the bay. The initial effort was a failure, and for several years it seemed that the project would fall through, but its promoter would not consent to be defeated, and repaired to the island of Takokajima with his family, in order that he might personally superintend the work, and his untiring zeal was finally rewarded with success.

The idea having first been suggested to him by Professor Miksuburi, of the Imperial University Marine Biological Station, Mr. Mikimoto had spent some time in acquiring knowledge concerning the natural history of the pearl-oyster, and he left assured from the beginning of the result which he finally obtained, notwithstanding that his friends endeavored to dissuade him from such an undertaking, believing that he was

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which they are anchored they are removed to deeper waters and carefully laid out in beds prepared for them.

Here they lie until they reach their third year, when they are taken out of the sea, and undergo an operation which leads to pearl formation. This consists chiefly in introducing into them the small pearls or pieces of nacre which are to serve as the nuclei of pearls.

The shells are then put back into the sea and left undisturbed for at least four years, at the end of which time they are taken out, and it is found that the animal has invested the inserted nucleus with many layers of nacre, and has in fact produced a pearl.

Pearl culture as we have described it may seem to be very simple, but in reality it is by no means an easy work. Large mortality among the pearl-oysters from various causes; the ejection of the inserted nuclei, the depredations of the oysters' enemies, uncertainties attendant upon long years of waiting, are some of the drawbacks which beset the industry.

The most dreaded of all the evils is perhaps the invasion of the so-called "red currant". This has been ascertained to be due to an immense accumulation of microscopic organisms causing a discoloration of the sea water.

Wherever this appears, it is followed, for some reason not yet understood, by a wholesale destruction of marine organisms, and when it invades the pearl culture grounds, it may undo in one day the work of years.

Another unwelcome intruder of the culture ground is a sea-weed called *mirumio* (codium), which if allowed to grow luxuriantly, will cover the pearl-oysters and stop their growth, or even kill them by, so to speak, smothering them.

Again, the octopus plays sad havoc among the pearl-oysters, which it seems to consider a great delicacy, and the

starfish is another animal which especially enjoys a meal of pearl-oysters.

The pearls produced as described above are found to be usually attached to the shell, and must be detached. This to some may appear a drawback, but the results are very successful; they look exactly like natural pearls in color and lustre, and in their perfect symmetry. In all cases where half pearls may be used, the culture pearls can be employed and will be found to meet the requirements perfectly."

A most interesting feature of this remarkable industry is that the majority of the work of handling the oysters, transplanting them, placing them in beds, gathering them and returning them to the sea, is done by women divers, there being a universal belief in the regions of oyster fisheries in Japan, that women are able to remain longer under water and to accomplish more and better work than men.

The great success of Mr. Mikimoto's achievement has been recognized by His Imperial Majesty, the Emperor; by the Bureau of Decorations of the Imperial Court; by members of the Imperial family; officially and by many foreign expositions. The Emperor, when visiting the great Shrine of Ise, which is not far distant from the culture grounds, had Mr. Mikimoto summoned to his place of sojourn that he might relate to the Minister of the Imperial Household the history of his culture pearl industry.

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which they are anchored they are removed to deeper waters and carefully laid out in beds prepared for them.

Here they lie until they reach their third year, when they are taken out of the sea, and undergo an operation which leads to pearl formation. This consists chiefly in introducing into them the small pearls or pieces of nacre which are to serve as the nuclei of pearls.

The shells are then put back into the sea and left undisturbed for at least four years, at the end of which time they are taken out, and it is found that the animal has invested the inserted nucleus with many layers of nacre, and has in fact produced a pearl.

Pearl culture as we have described it may seem to be very simple, but in reality it is by no means an easy work. Large mortality among the pearl-oysters from various causes; the ejection of the inserted nuclei, the depredations of the oysters' enemies, uncertainties attendant upon long years of waiting, are some of the drawbacks which beset the industry.

The most dreaded of all the evils is perhaps the invasion of the so-called "red current." This has been ascribed to be due to an immense accumulation of microscopic organisms causing a discoloration of the sea water.

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medals at the Russian Fisheries Exposition 1902, and at the Portland Exposition 1905. Among the rare treasures and ornamental objects made or decorated with culture pearls, the one considered an excellence by Mr. Mikimoto is his reproduction of the Ginkgo, or War-han, the original of which came from Korea and belonged to Toyotomi Hideyoshi more than three hundred years ago. It was presented to the Emperor in 1880, and afterwards exhibited in the Imperial Museum, where it attracted the attention of the pearl expert who desired to copy it. He used great care in selecting and matching pearls as to shape and

By years of experience, surprising skill has been acquired and many improvements in the quality of the pearls produced have been noted from time to time, and Mr. Mikimoto now has reasonable hopes of producing "free" culture pearls in sufficiently large quantities to be of interest to the market.

JAPANESE PROVERBS

"The fortune-teller can not tell his own fortune."

"The doctor does not keep himself well."

"The sage sickens. The beautiful woman is unhappy."

"A charred stick is easily kindled."

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lustre, the piece requiring more than six hundred, of which two hundred ninety of those used by Mr. Mikimoto are culture pearls. They are embroidered with gold thread upon a ground of rich silk, *Tsuzure Nishiki*; the handle and rim of pure gold are thickly set with same.

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THE CHERRY

By E. A. STURGE

The cherry is grown for beauty alone ;
The fruit that is left behind
Is bitter and small, and not eaten at all ;
The petals that whirl in the wind
Like beautiful snow, seem to say as they go,
When called by each summoning blast :
"A lesson we give to people who live,
That beauty like ours will not last."

Long ages ago, in old Yamato,
These blossoms that quickly fall,
Taught brave *samurai* to be ready to die
At once at their master's call ;
To die by the sword for their feudal lord,
So cherries wherever they blow,
With fragrance they fill the air, while they thrill
The spirit of Yamato.

In *The Spirit of Japan*.

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HEROES OF OLD JAPAN LEGENDARY

ONE of the most ancient, as well as one of the most noted heroes of old Japan is *Nomi-no-Sukune*, supposed to have been born two hundred years before Christ, and to have lived for three and a half centuries. The hero, which he is most famous for, was during the reign of the Emperor *Yomei* (594-645), the most important, as to the prominence it has been given in Japanese mind, concerns also one *Tayemano Kichay*, who became his opponent in the match which is said to have been the first wrestling bout which occurred in the land, where it has since become the national sport.

Tayemano Kichay was known for his prowess and bravery, and about which he became a boaster, and challenged men far and near throughout the *Yama*-do's Empire, finding none who was willing to meet him in wordless combat. Learning this, the Emperor assembled his counsellors and asked, "Is there no one who is able to cope with this *Yama*?" Whereupon the name of *Nomi-no-Sukune* was mentioned, and he was at once summoned to appear before his Majesty and receive his orders. *Tayemano* was also sent for, and when the two arrived at the palace, they were ordered to wrestle in the presence of the sovereign. An arena was made ready, and the two took their places, with all the Court gathered to see the contest of strength. *Tayemano*, as his given name, *Kichay*, implied, was an expert kicker, and depended upon the blows he was able to inflict with his feet to achieve the victory, of which he felt assured. But *Sukune*, though he had no weapon, was a power-

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LEGENDARY HEROES OF OLD JAPAN

ONE of the most ancient, as well as one of the most noted heroes of Dai Nippon is Nomi-no-Sukune, supposed to have been born two hundred years before Christ, and to have lived for three and a half centuries. The acts for which he is most famous took place during the reign of the Emperor Suinin (29 B. C.—70 A. D.), the most important, as to the prominence it has been given in Japanese minds, concerns also one Tayemano Kehaya, who became his opponent in the match which is said to have been the first wrestling bout which occurred in the land, where it has since become the national sport.

Tayemano Kehaya was known for his prowess and bravery, and about which he became a boaster, and challenged men far and near throughout the Mikado's Empire, finding none who was willing to meet him in weaponless combat.

Hearing this, the Emperor assembled his courtiers and asked, "Is there no one who is able to cope with this braggart?" Whereupon the name of Nomi-no-Sukune was mentioned, and he was at once summoned to appear before His Majesty and receive his orders. Tayemano was also sent for, and when the two arrived at the palace, they were ordered to wrestle in the presence of the sovereign.

An arena was made ready and the two took their places, with all the Court gathered to see the contest of strength. Tayemano, as his given name, Kehaya, implied, was an expert kicker, and depended upon the blows he was able to inflict with his feet to achieve the victory of which he felt assured. But Sukune, though he had not spoken of his power,

was also skilled in that method of attack, and he succeeded in giving the first blow, which resulted in broken ribs for his adversary, and next administered a fatal stroke, winning great applause from the Emperor, who praised his valor and bestowed upon him the name *Koshieneta*, meaning 'the crushing of loin bones', and gave him also, all the domains owned by the dead and defeated Tayemano; and wrestling was ever after held in high favor, becoming eventually the national sport.

But Nomi-no-Sukune did not adopt it as a profession, having a liking for more elevating pursuits; and it is to him the honor is given of having prevailed upon the Emperor to abolish the custom of burying alive many of the retainers of a deceased person of high rank, for which he suggested the substitution of the clay figures which were first used at the death of Emperor Suinin's wife. Strange to say, Nomi-no-Sukune is better known for having instituted wrestling.

Another hero who is said to have lived, through several hundred years, is Urashima, the Rip Van Winkle of Japan, who disappeared in 477 A. D. and returned three and a half centuries later. His story is very fanciful and occurs in various forms among Japanese fairy tales and is well known to the children of his country.

Urashima was a fisher boy with a kind heart, and disliked seeing his playfellows torturing animal creatures to death, and often sought to rescue the victims. Once he saved a tortoise which he had to pay for in order to get it from its young tormentors, and carried it back to the

sea, cautioning it not to be caught again.

Some time afterwards, when he had taken his boat far out for fishing, the tortoise came to him and offered, by way of expressing its gratitude, to show him the palace of the Dragon god; and Urashima, taking a seat upon the back of the tortoise, was carried away to visit the god of the deep, who received him with great pomp and ceremony.

While sojourning in the palace he met the daughter of the great Dragon, a beautiful princess, and the two fell in love and were married, Urashima remaining to make his home in this wonderful place where a year was but a day, and where age came not. But by-and-by he remembered that he had not for a long time seen his parents, and he proposed to his wife that he return to his native home to visit them. She gave her consent, and on bidding him farewell, entrusted to him a rare casket, which she said would enable him to return to her palace only upon condition that he did not open it, and Urashima departed promising her to obey the order strictly.

When arrived at his birthplace, to his great dismay, he found none whom he knew and none who knew him; the cottages were all changed; only the sea was the same. In his despair he thought perhaps the casket which he carried might yield to him the secret that would restore to him the home which he had but so recently left, and raised the lid. A puff of smoke was whisked away from it toward the sea, and nothingness remained. But suddenly his youth was changed to old age; his hair was white and his figure bent and pitiful. The days he had spent in the Dragon palace had been long, long years upon the earth.

Kintoki is a youthful hero held up to Japanese lads as a model of strength and valor. He was the son of the "Old

Woman of the Mountains," who had once been a beautiful lady; but having an unhappy love affair, had fled to the mountains of Ashigara and there reared her child.

For years the two were known only to the wood-cutters, who called the boy the "Wonder Child" because of his having from early infancy been able to accomplish great feats of strength, and also because he feared nothing, not even the wild animals of the forest, making playmates of the bears, the deer and the monkeys. Kintoki was also unusual to look upon, for he not only exhibited huge physical proportions, but his body was the color of blood, for it was said that his father had committed suicide in order to impart his own strength to his son.

One day as Kintoki wandered in the woods, he met the great warrior, Yorimitsu, who, being greatly struck with the extraordinary appearance and prowess of the youth, accompanied him to his mother and requested that he be allowed to have her son as one of his retainers. The mother considered this a most flattering offer, and willingly agreed, so off they went, Yorimitsu congratulating himself that he had secured the services of such a formidable fighter.

And the warrior was not disappointed, for Kintoki proved himself most useful. Yorimitsu was tormented by the spirit of a spider, and one-eyed monsters came to frighten the boy just taken into his service; but he fearlessly dispersed them, as he did other goblins by which they were annoyed. Kintoki's greatest success was won in the attack upon the demon, Shutendoji, in Mount Oye, Tamba Province, when that demon was slain and his head taken to the Emperor.

After the death of Yorimitsu, Kintoki was seen no more, and it is

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said somewhere, it not to be brought again. Some time afterwards, when he had taken his boat far out for fishing, the boat came to land and off he went by way of expressing his gratitude to show him the palace of the Dragon-god; and Utsunomichi, taking a seat upon the back of the torii, was carried away to visit the God of the deep, who received him with great pomp and ceremony.

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Tametomo said to his men, "It would be very easy to defeat these soldiers and effect an escape, but then I would indeed be branded as a foe to the Imperial cause; *what?* a stigma I could not bear; so it is my intention to die by my own hand."

After sinking one of the Imperial ships with a single arrow from his mighty bow, the others were for the time withdrawn, but Tametomo retired to his residence and committed suicide. Another tradition there is which states that he merely feigned death, and subsequently disappeared from Oshima, going to Izo Choo, where he rendered aid to the king in quelling a rebellion and afterwards married the king's daughter, and his descendants ruled there up to the time of the Meiji era.

The hero of perhaps the best loved and most familiar of old Japanese stories, is Momotaro, born of a peach, but fostered by the poor humble peasants who had found the peach from which he stepped forth when it had been carried home. He proved so dutiful a son and brave a man, that huge statues of him are to be seen in schools, were stories of his wonderful adventures are told and the example of his filial piety and other noble qualities is set before the children who greatly admire him. He protected the weak, destroyed many demons, released their victims, availed himself of their treasure and enabled his parents "to live in peace and plenty to the end of their days."

thought he must have returned to the mountains to live with his mother. Wells representing him with a wood-cutter's ax and in company with a bear, are displayed on the occasion of the boy's festival, as emblematic of strength and valor.

Minamoto Tametomo was another marvel of physical prowess, an expert archer. His left hand was much longer than his right, and this gave him great advantage in handling his bow. He did not, however, possess an amiable disposition, and was the source of great annoyance to his father, who, after repeated efforts to control him, was compelled to banish him to the island of Kyushu.

Such was the military power of this extraordinary individual, that, at the age of fifteen, when expelled from his native province, he accomplished the subjugation of the chieftains of the island whither he was sent, and assumed the rule of their domains. Upon Tametomo's refusing to obey orders from the Emperor, his father was dismissed from service, and learning of the disgrace he had caused, the youth regretted it exceedingly, and with a party of his men proceeded to Kyoto to make amends.

When he arrived, however, he found rival factions at war, and enlisting with one of them, fought bravely, but was defeated and obliged to make a hasty flight with his followers. He then landed at Oshima and succeeded in bringing the inhabitants under his sway, remaining there for some ten years.

Being attracted by the sight of a hero in a certain direction, he followed it and came to a far off land peopled with devilish creatures; but even these he overcame, and returned to Oshima bringing a number of them with him.

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POTTERY AND POTTERS

I

WHAT is known as Kameoka ware is that exhumed in that part of northern Japan, and is the crude pottery of the aborigines who were displaced by the first continental immigrants. These latter also left in their burial mounds many examples of their pottery which were found to be hand-made, rough, unglazed earthenware of simplest unornamented forms. These probably belong to several centuries previous to and into the Christian era.

Belonging to a slightly more advanced period is the pottery found in the dolmens, and though still of crude workmanship, it had greater variety of form and possessed decorative features, there being vessels and vases with modeling in high relief; and a knowledge of the potter's wheel is evident in these specimens, though a Buddhist priest, one Gyogi *Bosatsu*, belonging to a much later epoch (670-749), is accredited with its invention.

These early specimens seemingly were used in burial ceremonies, and what are called *hani-wa*, or figures of men, women and horses made of baked clay, form a large part of the dolmen pottery, the first real industry in that line having been created by the demand for them, as they became a substitute at burials for human beings, buried alive with their lords, according to former customs.

Whether Gyogi was the first to use the potter's wheel in Japan or not, it is from his time that the making of pottery in Japan has a positive history. Gyogi was a Korean of Chinese origin, and reputed to have been learned in the teachings of Buddha and accomplished in various arts and sciences; an adept at wood carving, famed as a potter and skilled in engineering.

This kindly teacher traveled to many places in Japan, giving instruction in the crafts of which he possessed knowledge, but seems to have achieved the greatest fame for his work as a potter, though specimen products of his labor, or pottery which is attributed to be such, is hardly worthy of so great distinction, being "unsightly vessels of coarse, dark clay, with no trace of glaze other than that produced by the fusing of silicates accidentally present in the clay, and without any technical merit beyond a certain regularity of form due to the employment of the wheel in their construction." (Brinkley)

Articles for household use, utensils for religious ceremonies and jars for several purposes were made by potters of the tenth century in the following provinces: Izumo, Hizen, Harima, Settsu, Tamba, Sansuki, Awa, Choshu, Chikuzen, Chikugo, Ōmi, Mino, Owari and Mikawa. But this was unglazed ware, and not until the early part of the thirteenth century was the production of glaze accomplished and put into general use. This was done by Kato Shirozaemon, a potter who had traveled to China to learn the art, and who, after years of study there, returned to his native country and established himself in his new work at Seto, Owari Province. The main output from his workshop was tea jars, the which had been his first inspiration, as it was just previous to his going to China that tea had been introduced therefrom, together with the various objects used for containing and brewing it, and the finish of the Chinese pottery employed for the purpose, and then seen for the first time in Japan, was at once appreciated, and, as soon as the knowledge of

POTTERY AND POTTERS

This kindly teacher traveled to many places in Japan giving instruction in the crafts of which he possessed knowledge, but seems to have achieved the greatest fame for his work as a potter, though specimen products of his labors or pottery, which is attributed to be such, is hardly worthy of so great distinction, being "magnificently vessels of coarse, dark clay, with no trace of glaze other than that produced by the firing of silicates accidentally present in the clay, and without any technical merit beyond a certain regularity of form due to the employment of the wheel in their construction." (Hinkley)

Articles for household use, vessels for religious ceremonies and jars for several purposes were made by potters of the tenth century in the following provinces: Ise, Harima, Ise, Harima, Settsu, Tanba, Sanuki, Awa, (Hosho, Chikuzen, (Hosho, Kuro, Gumi, Min, Gumi and Mikawa, but this was unglazed ware, and not until the early part of the thirteenth century was the production of glaze accomplished and put into general use. This was done by Kato Shirochimon, a potter who had traveled to China to learn the art, and who, after years of study there, returned to his native country and established himself in his new work at Seto, Owari Province. The main output from his workshop was tea jars, the which had been his first inspiration, as it was just previous to his going to China that tea had been introduced therefrom, together with the various objects used for containing and brewing it, and the finish of the Chinese pottery employed for the purpose, and then seen for the first time in Japan, was at once appreciated, and as soon as the knowledge of

W. H. 17 is known as Kurochimon ware is that examined in that part of the world in Japan, and is the crude pottery of the natives who were displaced by the first continental immigrants. These latter also left in their burial mounds many examples of their pottery, which were found to be hand-made, rough, unglazed earthenware of simplest and primitive forms. These probably belong to several centuries previous to and into the Christian era.

Belonging to a slightly more advanced period is the pottery found in the dolmens, and though still of crude workmanship, it had greater variety of form and possessed decorative features, there being vessels and vases with modeling in high relief; and a knowledge of the potter's wheel is evident in these specimens, though a Buddhist priest, one (Gyogi Bosan, belonging to a much later epoch (750-790) is associated with its invention.

These early specimens seemingly were used in burial ceremonies, and what are called *warawaru*, or figures of men and horses made of baked clay, form a large part of the dolmen pottery, the first real industry in that line having been created by the demand for them, as they became a substitute at burial for human beings buried alive with their lords, according to former customs.

Whether Gyogi was the first to use the potter's wheel in Japan or not, it is from his time that the making of pottery in Japan has a positive history. Gyogi was a Korean of Chinese origin, and reported to have been learned in the teachings of Buddha and accomplished in various arts and sciences; an adept at wood carving, famed as a potter and skilled in embroidery.

the porcelain industry in Japan, did not occur until long after Goshonzu's death. The motives used by him were of both Chinese and native design, floral patterns predominating. The ware he produced was no "delicate kind made in China," but heavier, and the things were such as covered water jars, tea jars, cups and plates, which steadily increased in estimated value and have been treasured in various collections by native connoisseurs.

The next step in the direction of advancing the potter's art in Japan came after Hideyoshi had established his rule, and undertook to promote industrial arts. A ware called *Sekisawa-yaki*, highly approved by him, was made at Iwashiro, near Kyoto, by one Soshino. It was an unglazed, but finely polished biscuit ware of a rich cream color, having black, red or gold lacquer decoration, specimens of which remain, in the form of tea-jars and incense burners.

The Awa's possessed many splendid examples of the potter's art from China, which had come to him as princely gifts from the Middle Kingdom, but this by no means satisfied him; it only served to stimulate his desire to see the craftsmen of his own country create objects of similar merit.

To that end he gave an order to his generals who were being sent in charge of an expedition to Korea, that they should bring with them, on their return, as many expert Korean potters as possible. In obedience to this command, eventually, potters were established in various parts of Japan, *Kyushu* in particular, by the Korean potters thus obtained, and the Japanese began their real training in the art, the results of which brought fame to their country, throughout the world; but Hideyoshi had passed away before much had been achieved in the attainment of what he sought for

producing it could be acquired, adopted by her potters.

Kato Shonamon used a reddish clay of a dark color, as was also the glaze, but more of a brown, with traces here and there of another hue. His pottery became known as *tsuro ware* and so enthusiastically was he followed by other potters, that the term was soon applied to all Japanese pottery. So highly was its original character esteemed by the public that he was deified and worshipped as the "god of kilns," and a temple was erected in his memory where festivals are celebrated twice yearly. He is also called the father of pottery.

For several hundred years afterwards little development in the potter's art was achieved, the exquisite glazes and colorings of Chinese ware being but admired wonders to the Japanese, and not one of whom, till Goroemon Goshonzu (1510), undertook to learn anything of its technical nature. Of this potter little except that he was a native of Ise is known as to his history before he went to China, where he studied the art of under-glaze decoration and the methods used by Chinese potters; he returned after five years and settled in Arita, Hizen Province.

Porcelain clay was not then known to exist in Japan, and Goshonzu had brought with him from China all the necessary materials for making the ware he had learned to produce, included in which was a quantity of the wonderful *Mohammedan blue* used in the decoration, by which his pieces may be distinguished from the reproductions which were made after a demand arose for the first porcelain made in Japan, though not of Japanese clay.

His supply of materials did not last very long, and the discovery of the same in the very vicinity in which he worked, which afterwards made him the centre of

producing it could be acquired, adopted by her potters.

Kato Shirozaemon used a reddish clay of a dark color, as was also the glaze, but more of a brown, with traces here and there of another hue. His pottery became known as Seto ware and so enthusiastically was he followed by other potters, that the term was soon applied to all Japanese pottery. So highly was its originator esteemed by the public that he was deified, and worshiped as the 'god of kilns,' and a temple was erected in his memory where festivals are celebrated twice yearly. He is also called the father of pottery.

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the porcelain industry in Japan, did not occur until long after Goshonzui's death. The motives used by him were of both Chinese and native design, floral patterns predominating. The ware he produced was not the delicate kind made in China, but heavier, and the things were such as censers, water jars, tea jars, cups and plates, which steadily increased in estimated value, and have been treasured in various collections by native connoisseurs.

The next step in the direction of advancing the potter's art in Japan came after Hideyoshi had established his rule, and undertook to promote industrial arts. A ware called *Soshiro-yaki*, highly approved by him, was made at Fushimi, near Kyoto, by one Soshiro. It was an unglazed, but finely polished biscuit ware of a rich cream color, having black, red or gold lacquer decoration, specimens of which remain, in the form of tea jars and incense burners.

The *Taiko* possessed many splendid examples of the potter's art from China, which had come to him as princely gifts from the Middle Kingdom, but this by no means satisfied him; it only served to stimulate his desire to see the craftsmen of his own country create objects of similar merit.

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INCENSE BURNER — SETO WARE

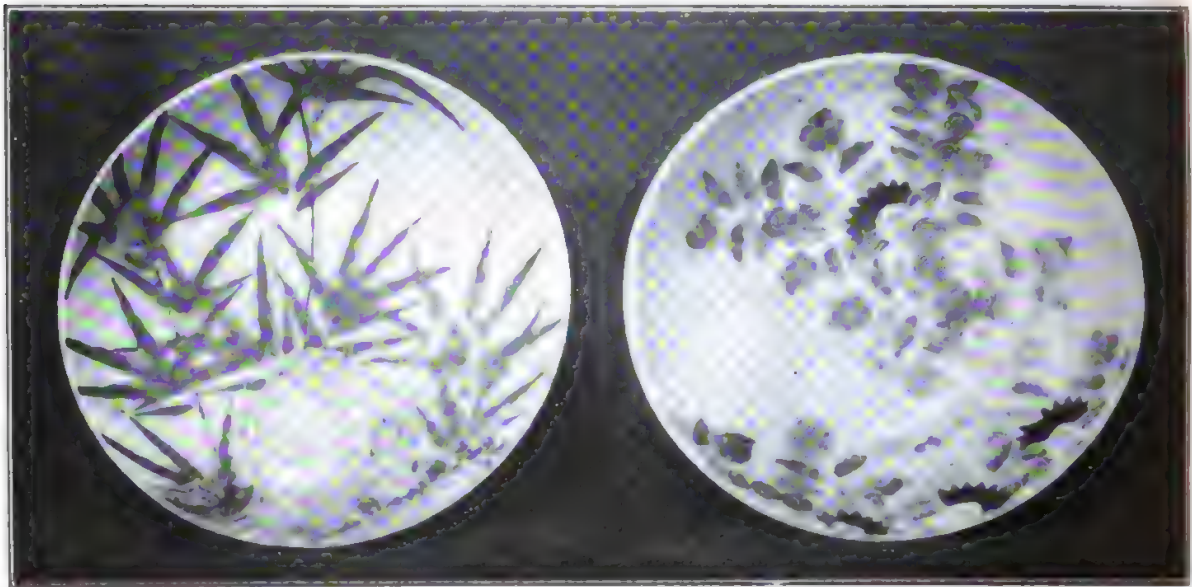


INCENSE BURNER — AWO IMBE WARE





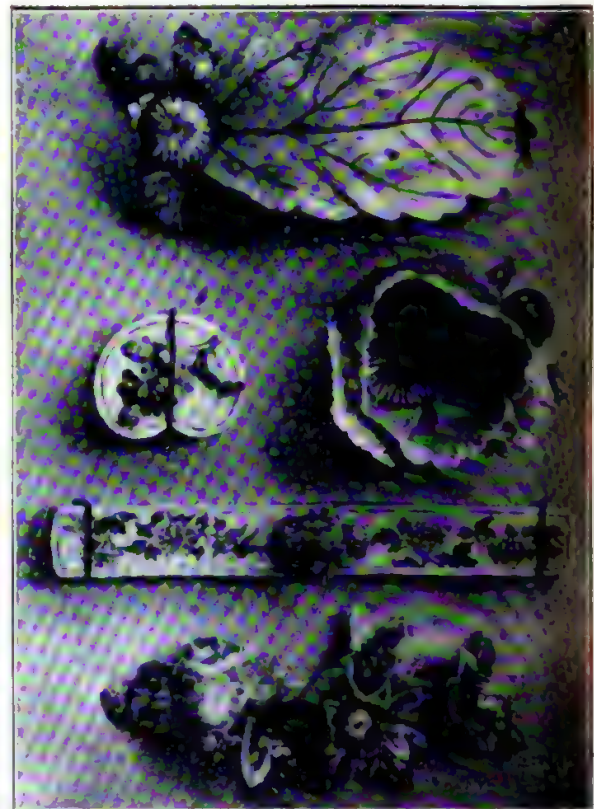
TEA BOWLS BY KENZAN — KYOTO WARE



LARGE PLATES — ARITA WARE



WATER JAR — SATSUMA WARE



WRITING SET — SATSUMA WARE

Original from

UNIVERSITY OF ILLINOIS AT

URBANA-CHAMPAIGN

Japanese potters.

The first Japanese pottery of a specific kind to become an industrial product was the famous *Raku* ware made at Kyoto since the second quarter of the sixteenth century. Its originator was a Korean potter who came to Japan about 1525, married a Japanese wife, and began the making of a ware which was called *So-kei-yaki*, but which had little to recommend it. Upon his death, in 1560, his wife took up the work which she accomplished with sufficient skill and art to attract the attention of the then great *cha-no-yu* authority, Rikyu. The ware made by the wife, and subsequently by the son, was known as *Ama-yaki*, and the son, Chojiro, succeeded in obtaining an order from Nobunaga, which made the ware popular, and it later attracted Hideyoshi's attention, and he granted Chojiro a gold seal inscribed with the name *Raku*, which was permanently adopted as the name and seal of this pottery, made by successive members of the family down to the present time.

The early examples of *Raku* ware were hand made, with a black glaze, which was changed later to a light red. The shapes were those best suited to the tastes of the masters of the tea ceremony, simple but odd. Light yellow, black marked with red, green, cream and varigated crackled glazes have been used upon *Raku*, and gold was used for decoration by one of the *Raku* potters. The most famous of these was the fourth in descent, who is known by two names other than that used in his industry: Doniu and Nonko.

The method of making *Raku* has caused many pieces to show tong marks, which disfigure them in the eyes of the connoisseur, but which, under the name *Hasami-yaki*, 'tongs ware,' receive the admiration of the

Among Hideyoshi's generals in Korea was Prince Nabeshima, a *daimyo* of Hiizen Province, and upon his return to Japan (1598), the Koreans he brought with him established potteries in several places in Hiizen, and the wares produced from this time onward, by the subsequent generations of these potters are *Imari-yaki*, *Nabeshima-yaki*, and *Hirado-yaki* upon whose excellence and beauty rests the fame of Japanese porcelain.

The discovery of porcelain clay in Japan is said to have been made in the year 1605, by a Korean potter named Kanagai Risampeï, in a hill called Izumi-yama, near Arita, and it was at this place that *Imari-yaki* was made, the name of the ware having fallen upon it because it was shipped from the near by port of Imari. So that the manufacture of the first real Japanese porcelain began at that time, and the potters who, a little later, came into prominence on account of their admirable work in the new porcelain, were Takahara Goroshichi and Sakaida Kakiemon.

The decoration of this early porcelain was chiefly blue, of the under-glaze variety, though it was lately discovered that they also understood and used vitrifiable enamels. The latter mode of decoration was, however, very rudimentary until Kakiemon learned something more of the Chinese method of applying it, from a Chinese official whom he met in Nagasaki. After this time, or about 1650, Imari ware became much improved in both technical and decorative qualities, having a biscuit of fine texture, a soft, white glaze and chaste ornament.

What is known as "Old Japan" is the Imari ware which was produced according to foreign ideas for commercial purposes, the old Dutch traders considering the then sparsely decorated ware of the

about the early history of the pottery in Korea was known. The name *Yi-chung* was given to the Korean pottery and upon his return to Japan (1592) the Koreans he brought with him established potteries in several places in Iizen, and the wares produced from this time onward by the subjects of the Japanese of these potters are known as *Yi-chung* and *Yi-chung* and *Yi-chung* upon whose excellence and beauty rests the fame of Japanese porcelain.

The discovery of porcelain clay in Japan is said to have been made in the year 1602, by a Korean potter named *Kanami Kisanbei*, in a hill called *Kami-yama*, near *Yi-chung*, and it was in this place that *Yi-chung* was made, the name of the ware having fallen upon it because it was shipped from the near by port of *Yi-chung*. So that the name of the first real Japanese porcelain began at that time, and the potter who first began to make porcelain on account of their valuable work in the new porcelain were *Takami* (*Gosai-chi* and *Sakada Kichimon*).

The location of the early porcelain was chiefly blue, of the underglaze variety, though it was lately discovered that they also understood and used vitrifiable enamel. The latter mode of decoration was however, very rudimentary and *Kanami* learned something more of the Chinese method of applying it from a Chinese official whom he met in *Nagasaki*. After this time, or about 1650, Iizen ware became much improved in both technical and decorative qualities, having a smooth and glassy texture, a soft white, and a clear ornament.

What is known as "old Japan" is the Iizen ware which was produced according to foreign ideas for commercial purposes, the old Dutch traders considering the best of the

Japanese pottery.

The first Japanese pottery of this kind to become an industrial product was the famous *Yi-chung* ware made at *Kyoto*, since the second quarter of the sixteenth century. Its originator was a Korean potter who came to Japan about 1525, married a Japanese wife, and began the making of a ware which was called *Yi-chung* but which had little to recommend it. Upon his death, in 1560, his wife took up the work which she accomplished with sufficient skill and to attract the attention of the then great *Yi-chung* authority, *Kichimon*, the ware made by the wife, and subsequently by the son, was known as *Yi-chung* and the son, *Chojiro*, succeeded in obtaining an order from *Nobunaga*, which made the ware popular, and it later attracted *Hidetsugu's* attention, and he granted *Chojiro* a gold seal inscribed with the name *Yi-chung*, which was formally adopted as the name and seal of this pottery, made by successive members of the family down to the present time.

The early examples of *Yi-chung* ware were hand made, with a black glaze, which was changed later to a light red. The shapes were those best suited to the tastes of the masters of the tea ceremony, simple but odd. Light yellow, black, marked with red, green, cream and variegated cracked glazes have been used upon *Yi-chung*, and gold was used for decoration by one of the *Yi-chung* potters. The most famous of these was the fourth in descent, who is known by two names other than that used in his industry: *Chojiro* and *Nobunaga*.

The method of making *Yi-chung* has caused many pieces to show foot marks, which figure them in the eyes of the collector, but which, under the name *Yi-chung*, 'long ware', receive the

Arita potters unattractive. This is profusely decorated with enamels over the original blue under-glaze pattern, therefore requiring the piece to have been twice fired, which process robbed the glaze of some of its beauty, and often extended its detrimental effects to the blue decoration.

"If to floral subjects, scrolls and diapers are added the mythical phoenix, dragon, unicorn and lion, landscapes in medallions or panels, and figures of women in sweeping robes or of warriors in brightly pointed armor, a complete catalogue is obtained of subjects from which the Arita potter made his choice. The dominant colors of his pieces in those early days were blue and red; the former under the glaze, the latter over it. The quality of red in all specimens of good Imari ware deserves careful attention. The rich, soft color of the ancient keramists is no longer present, except in special cases: the common red of modern potters can be compared to nothing but scaling-wax. Gold was used in some profusion during the early period, and, indeed, has always been used. Gold scrolls on a blue ground, phoenixes with gilded feathers, flowers with gilt petals, and leaves with gilt veins are commonly found. The result of all these modifications was eminently satisfactory to the Dutch, who exported large quantities of the brilliant ware." (Brinkley)

In 1660 the feudal chief of Hizen interested himself in a pottery which had been opened at Okawachi, where wares for official use were being made, and

desiring to have produced a porcelain of exceptional merits, he not only contributed largely in funds for the expense of conducting the work, but instituted the custom of giving expert potters a certain rank. The sale of the ware, which was called *Nabeshima-yaki*, was strictly prohibited, so that the entire absence of any commercial aspect, rapidly raised the standard of the work to that of pre-eminence among Japanese enamel-decorated porcelains.

Although the materials for this porcelain were brought from Arita, both the paste and glaze of *Nabeshima-yaki* are superior to that of Imari ware, and the decoration is in accordance with pure Japanese taste, being delicate and unobtrusive, mostly of floral designs, under-glaze decoration seldom being used. Besides this porcelain, the *Nabeshima-yaki* included exquisite *Seiji*, closely resembling the Chinese production which is so like jade.

The decoration, which is blue only, is exquisite in design, execution and color; having a wide range as to the first, embracing nearly all the subjects used by the potters of that time; but the tone of color was usually of a pure, clear blue, not found in any other ware. Many pieces are remarkable for their delicately modeled figures of children or animals.

Like Nabeshima ware, *Hirado-yaki* was made only for the private use of its promoter, its sale not being allowed, and very few pieces are marked, and few have passed into foreign collections.

(To be continued)

SHIPBUILDING IN JAPAN

THAT some form of vessel was known in Japan since pre-historic days, is implied from the fact that mythological legends say that one of the gods was banished and sent out to sea in a boat called *amano-iwakusufune*. Emperor Jimmu (660-585 B. C.) is said to have proceeded from Hyogo to Settsu with his warriors, in vessels, and an account is given of a ship one hundred feet long being built and launched at the order of Emperor Ojin (270-310 A.D.), though nothing is related as to the method or kind of construction ; but there seems reason to suppose that camphor trees were used as material.

Even as late as the beginning of the seventeenth century, when Japanese merchant ships visited the Philippines, Siam and Mexico, no record was made as to the structure of their ships, but since Portuguese and other foreign vessels had reached Japan by that time, it seems not unlikely that the Japanese had acquired from Europeans knowledge of constructing sea-going vessels.

The largest Japanese junk was called *sengoku-bune*, signifying its capacity for one thousand *koku*. Such a boat had one sail composed of three hundred and twelve pieces of matting, from sixteen to eighteen oars, and an iron anchor with eight flukes, weighing about five hundred pounds.

Ship carpenters lived in fishing villages, and their trade was made hereditary, whatever knowledge was gained from experience by the father, being taught the son, and so handed down from generation to generation, the science of the art being entirely unknown to them.

Shortly after the Japanese had learned

to build ships worthy the name, the Tokugawa Government interdicted all intercourse with the outside world and prohibited the construction of ships of large size, thus preventing any further progress in the art.

After the arrival of Commodore Perry in 1855, when the Government was made to realize the necessity of creating a navy, the first thing that had to be done was to revoke the interdiction against building ships of large size, and immediately ships fashioned after European models began to be built both by the Government and various clans in different parts of the country, among which may be mentioned first of all that built at Uraga by the Government, a two-masted vessel of the schooner type, one hundred fifty feet in length ; several three-masted sailing vessels by Satsuma men, and a similar vessel built at Ishikawa-jima by the Mito clan.

In 1854, a Russian man-of-war was wrecked off the coast at Shimodo, by a tidal wave, and her crew of five hundred set about building vessels that would carry them back to their own country. Japanese carpenters and blacksmiths were engaged to assist them, and the work was accomplished at Kimizawa, of the same province, being completed the following year, when the Russians sailed for Vladivostock in the two schooners.

The artisans employed by the Russians made the best of their opportunity and were able to undertake work on their own account, and this it was that enabled the Tokugawa Government to construct vessels of the same type (which became known as the Kimizawa) by employing natives only, and these men formed the first working force in the naval dockyard

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of very large size, being far too limited in scale, so in 1864 the Government decided to build a large naval dockyard at Yokosuka, and through the French Minister secured French naval architects and machinery, and the work was begun in 1865. Mr. Levy, engineer, directed the undertaking at a salary of four hundred dollars per month, while his first assistant was paid three hundred. The work was not completed until after the Restoration, being finished by the new Government in 1871, and has since been made by the greatest naval dockyard in Japan.

The original equipment consisted of sixteen machines and fifty furnaces for casting and refining. One hundred eighty-horsepower engines were employed.

The Department of Public Works and Change of the Nagasaki Iron Works and Shipyard in 1871 and greatly enlarged its scope, adding a dry dock and making other extensions.

The new Government established another dockyard at Kobe in 1874, to be used for repairing; ten years later both the Nagasaki and Kobe dockyards were disposed of by the Government, the former being purchased by the Mitsui Bishi Company, and the latter by the Kawasaki Shipbuilding Company, which two concerns have become the most important ones of the kind in the Far East. Other shipbuilding companies worthy of notice are the Osaka Iron Works, the Uraga Dock Company, and the Yokohama Dock Company.

Up to 1877, however, all the steamships used in carrying trade were foreign built. At this time the Government began the construction of war ships at Yokosuka, and an increased demand for steamers in carrying trade in the inland sea encouraged the building of wooden vessels for Japan.

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During the same year that the Russian war-of-war had been wrecked, the Tokugawa Government had asked the Netherlands to send to Japan several instructors who were to take charge of a training school for naval cadets. These men brought as a present from the King of the Netherlands to the Tokugawa a war vessel, which was named *Araya*. It was stationed at Nagasaki, becoming the training ship upon which a number of young men selected by the Government were placed under the new foreign instructors to study navigation and naval science.

In 1857 the Government established iron works at Nagasaki, ten experts in naval architecture and engineering being engaged from Holland to supervise the undertaking, and necessary machinery was imported from that country. This made it possible for Japan to keep in repair the ships she had acquired and to begin instruction in the art of shipbuilding.

A little later (1864) the Government arranged for a shipbuilding yard at Tatsunami, where men-of-war could be built, but only small merchant steamers were undertaken until the beginning of the Meiji era.

Graduates from the Nagasaki training school had been sent to the Ishikawajima dockyard in Yedo (now Tokyo) to undertake the building of a ship of foreign model ordered by the Tokugawa Government. It was launched in 1861 and named the *Araya*, the Japanese the first steamship built by Japanese experts and workmen. It was of wood, one hundred four feet long, sixty-horsepower engine, and one hundred thirty-eight tons.

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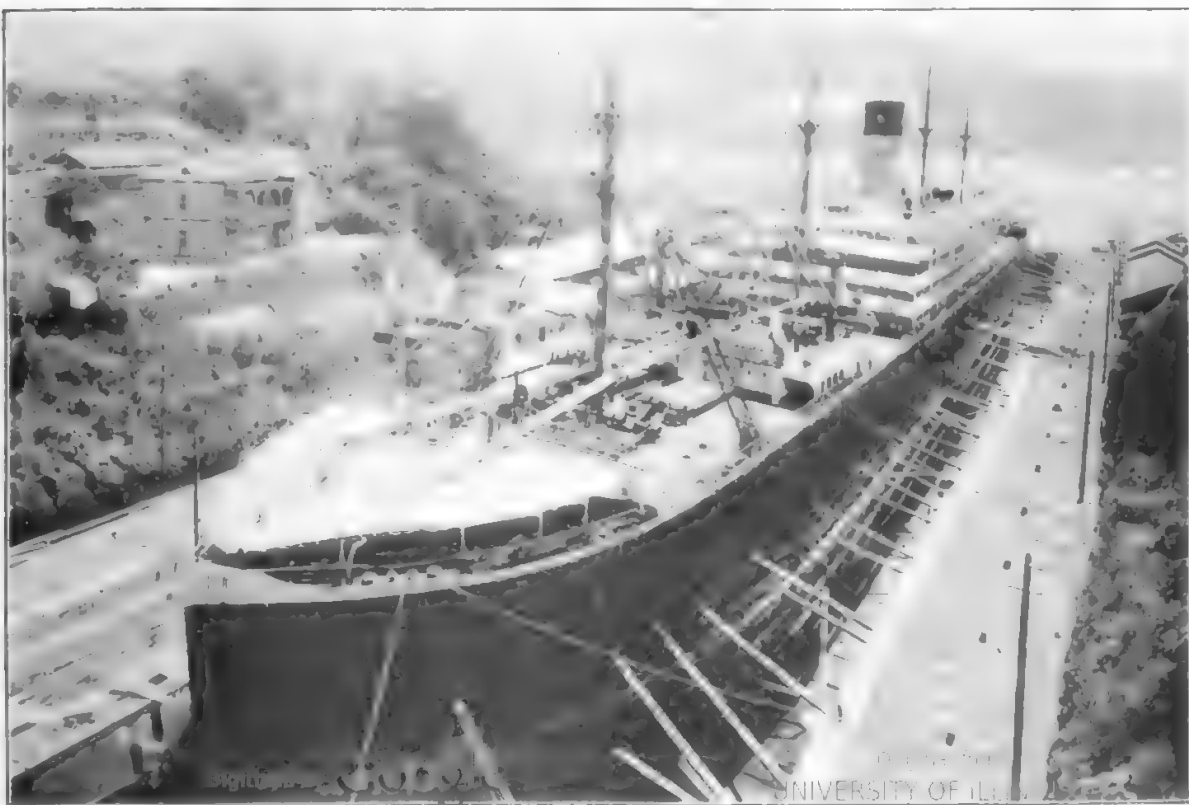
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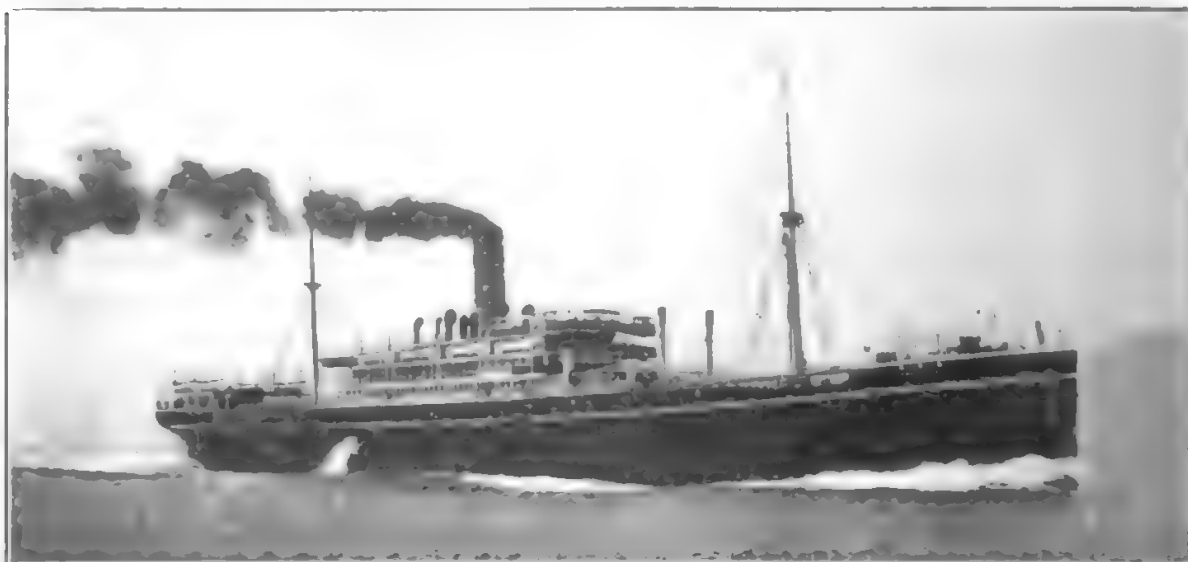
IMPERIAL JAPANESE MAN-OF-WAR IN KAWASAKI DOCK



"THE MINNESOTA" IN MITSU BISHI DOCK



"CHIYO-MARU," BUILT AT MITSU BISHI DOCKYARDS, NAGASAKI



"MISHIMA-MARU," BUILT AT KAWASAKI DOCKYARDS, KOBE



PAUCETHE "KUNYO MARU," MITSUBISHI DOCKYARDS, NAGASAKI
URBANA-CHAMPAIGN

docks, and such progress was made in the industry, that the steamers required were entirely supplied from Osaka, Nagasaki, Kobe and Tokyo shipyards.

In 1897 the Government issued an order prohibiting the building of Japanese junks larger than five hundred *koku* capacity, on account of their not meeting the requirements of the time. This gave a further impetus to shipbuilding of a foreign type. In 1890 three steel steamers of seven hundred tons each were launched at Nagasaki, and the construction of similar ones was at once undertaken at other docks.

It had not been found possible, however, to build men-of-war of superior quality, and these were ordered from England and France, and steel and iron materials required for building Japanese steamers had to be imported from England and America.

But after the war with China, shipbuilding in Japan made sudden strides when the Government promulgated regulations for the Encouragement of Naval Architecture and Navigation (1896). A steamship company, the Nippon Yusen Kaisha, organized a European line, with plans for six steamers of six thousand tons each, one of which was completed by the Mitsu Bishi Company, at Nagasaki, 1898, at that time the largest steamer ever built in Japan. With the completion of the well equipped arsenals and the general progress in shipbuilding, Japan was now able to build first class men-of-war, still using steel and iron from abroad, but later a large iron manufactory was established at Yamaguchi, Chikuzen Province, and there is now in course of construction a steel foundry of the most improved plan, at Muroran, Hokkaido, the president of which is former Vice-admiral Yomanauchi Masuji, of Kure Naval Station. So it is hoped, that in

the near future Japan will be entirely independent of foreign countries for her supply of iron and steel materials for the manufacture of war ships.

Previous to the enactment of the Shipbuilding Encouragement Law, the largest ship made in Japanese dockyards did not exceed fifteen hundred tons with a speed of twenty-one knots, while since then steamships of above thirteen hundred tons and a speed of twenty-one knots have been made. In 1908 a partial amendment of the above mentioned law limited the grant of subsidy to steel ships of more than a thousand tons, the amount of subsidy ranging from five to ten dollars per ton.

In 1903 the Uruga Dockyard began the construction of five gunboats for the United States, to be used in the Philippines; the Mitsu Bishi Company built six steel steamers of from two to six thousand tons, and the Kawasaki Company built four steel ships, total tonnage eighteen thousand.

The *Tenyo Maru*, an ocean liner of the Imperial Japanese mail service belonging to the Toyo Kisen Kaisha, was built at Nagasaki by the Mitsu Bishi Company, in 1907, and is equal in every respect to any made in other countries. It is of steel, with double bottom throughout, bunkers for petroleum used as fuel, twelve water-tight compartments, Parson's turbine three-axle engine, and cylindrical, single opening boilers; its tonnage is 13,454 all told, and speed 20.35 knots at half load. There are three decks, accommodation for 261 cabin, 47 second class, and 816 steerage passengers.

The great increase in the number of shipyards after 1896 brought the number from less than forty up to two hundred forty, with fifty-five docks, in 1909.

The following statistics show the

The second corner of the square is occupied by the main entrance to the building. It is a large, open space, and is the only one of its kind in the city. It is the only one of its kind in the city.

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development of shipbuilding in Japan since 1870.

Year	Steamers		Sailing vessels	
	No.	tonnage	No.	tonnage
1870	2	57	—	—
1871	5	115	1	50
1872	6	78	—	—
1873	2	32	1	77
1874	3	64	—	—
1875	14	462	4	83
1876	8	146	11	639
1877	16	474	16	1,649
1878	24	886	51	5,204
1879	19	839	50	5,781
1880	41	3,193	150	10,931
1881	38	2,007	107	9,477
1882	27	1,884	73	8,175
1883	31	3,411	32	2,790
1884	11	1,338	19	2,889
1885	19	1,529	16	1,921
1886	16	1,128	23	1,485
1887	18	1,440	23	1,633
1888	26	2,606	18	1,348
1889	26	2,200	18	1,300
1890	30	6,868	13	1,213
1891	33	5,395	6	808
1892	32	5,944	8	688
1893	26	3,907	4	459
1894	33	5,847	10	1,311
1895	47	8,977	6	951
1896	36	5,860	11	1,061
1897	57	10,008	18	2,472
1898	54	13,929	202	20,836
1899	53	18,157	216	20,342
1900	53	15,308	193	17,873
1901	71	31,829	202	20,259
1902	67	16,328	137	13,035
1903	65	33,612	124	9,925
1904	114	27,500	119	11,275
1905	103	30,089	278	16,700
1906	90	35,151	411	26,444
1907	79	29,808	248	19,949
1908	77	68,070	192	14,607
1909	68	50,795	198	15,188

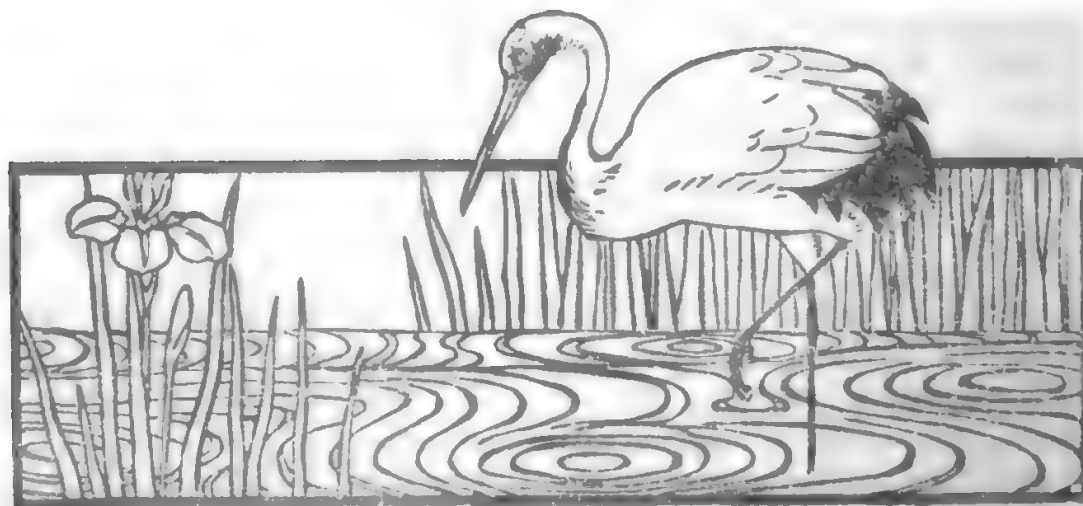
Note:—The tonnage given above up to 1889 is the registered total tonnage.

The armored cruiser *Kurama*, which has been dispatched to attend the ceremonial naval review at the Royal Coronation in England, was launched at Yokosuka Dockyard in 1910. It is of 14,620 tons.

The battleship *Settsu*, of 20,800 tons displacement, was launched in March of this year (1911) in the presence of His Imperial Highness, the Crown Prince. It is of 25,000 H. P., 20 knots speed, and is 526 feet long and 84 feet wide.

The *Tsukuba*, launched at Saseho last month, is a cruiser of the most improved type, intended to be used as a scout ship. Its displacement is 4,991 tons, speed 26 knots, H. P. 22,500, or nearly four times the displacement, the skillful use of the steam turbine having made such a result possible. It is 475 feet long and 46 feet 6 inches wide. The *Tsukuba* is now the pride of the Japanese Navy.

Such progress has been made in the shipbuilding industry within the course of a decade or so, that Japan is now not only able to construct her own steamships and war vessels, but is able to undertake the same for other countries.



THE CULTIVATION OF TEA

TEA grows wild in many mountain districts in Japan, notably in Hiuga, Higo and Iyo, but a beverage prepared from the wild green tea is not palatable, being too bitter in taste; but in some places it is gathered and manufactured into black tea. Several different accounts are given by various writers, as to the time when the tea which became a staple product in Japan, was introduced from China; but all agree that it was brought back by a priest or priests who had been to that country for the purpose of study.

It is stated in "Japan By The Japanese," that the cultivation of tea originated some two thousand years ago, when Japanese priest visited China and returned with seed of the tea plant; and that the first mention of tea in Japanese history refers to the kind called *hiki cha* being served to one hundred priests assembled to read one of their books, guests of the Emperor who reigned 131-192 A. D. Now as this was before the Japanese had a written language, before the introduction of Chinese books, before the introduction of Buddhism and the time when priests went to China for study, and before the beginning of the historical era some several hundred years, it can scarcely be accepted.

Another account attributes the introduction of the cultivated tea plant to a very much later date, 805 A. D., by Denkio *Daishi*, a celebrated Buddhist abbot who traveled in China. And still another to the priest Yeisei, at the time of Emperor Go-Toba, 1186-1198, who returned from China with tea which he planted at Hakata, in the province of

Chikuzen, and this fact is clearly stated in authentic Japanese history. Later, he sent tea seed to Myokei, a priest of Yamashiro Province, who planted it at Uji, a village not far from Kyoto, where the soil was so well adapted to the requirements of the plant, that the most excellent results were obtained, and Uji is now famed for her fine tea gardens, producing the best tea in Japan. During the Tokugawa Shogunate, Uji was known as Chadokoro, or Tea District, and the Government granted special privileges to families there which had been engaged in the cultivation of tea for several generations.

Some of the best tea was always sent to the Mikado's Court at Kyoto as an offering, and it was also the custom to supply that for the personal use of the *Shogun*, it being forwarded in a tea case called *chatsubo* handed down from ancestors, and when it was carried to Yedo, even the *daimyo* who chanced to be on the road were obliged to make way for the tea caravan.

Tea is drunk many times daily by the Japanese, from very small cups, and unsweetened. It is considered inhospitable not to offer every caller tea, whether at home or a business office, and every shop, store, office, or business establishment of any description serves tea to its employes and patrons, the beverage practically taking the place of water which is seldom drunk.

The plant requires a mild climate, and that which has the best flavor is produced on hilly ground having firm, dry soil; for, though it grows more luxuriantly under different conditions and in more

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It is a book which will interest all who are concerned with the history of the United States. It is a book which will interest all who are concerned with the history of the United States. It is a book which will interest all who are concerned with the history of the United States.

...and ...

The cost of binding continues for about a week or sometimes longer (in the last day or two) before the horses disappear. They are given a final check-out of each occasion the master also gives them some points in addition to their ratings and general good humor and exchange of best wishes to meet again the next season provides a much for the planting and plowing.

Not less important than the cultivation of the plant is the cultivation of the leaves after they are gathered. They are first placed in a sieve and laid foreign matter is removed, then they go into the steaming basket called *shih*, over a fire of boiling water, to be steamed for a short time, during which the cover is turned once and the leaves stirred with a long chopstick.

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until the beginning of the fourth year.

the next year.

[illegible]

fertile soil, the tea manufactured from such leaves does not make as pleasant a beverage.

The seed may be sown directly in the garden in which it is to grow permanently, or elsewhere and later be transplanted to the garden. In Japan it is usually sown in the garden in April, though sometimes in autumn, the ground having been thoroughly ploughed and manured previously. After a month's time the plants appear, and during the summer the roots are covered with straw to prevent drying, and in the same way the plants are protected from frost in winter. For three years they are given care to keep them clean and flourishing, and for choicest quality, the bushes are sheltered from the hot sun, by matting. No leaves can be plucked until the spring of the fourth year.

After the plants have attained that age they are plucked yearly, in many instances twice, but rarely three times during one season. The plucking is done in early spring when the young shoots have put out just four leaves, three of which are culled, leaving one new leaf. After about a month's time a second gathering may be had, after which the bushes are generally pruned into a uniform round shape to facilitate the next year's work.

In small gardens the plucking is only undertaken in pleasant weather, but on extensive plantations, such as those in Uji, no such rule is observed. It is mostly accomplished by girls and women anywhere from fourteen to fifty years of age, who flock to the districts at the beginning of the season, from all the surrounding provinces for miles. They are called *tsumiko* and are especially garbed for the work, wearing black garments without the regulation long sleeves, black gaiters, black or white *tabi* or cloth socks, black hand coverings,

and cotton towels arranged over their heads. They carry suspended from their necks, round baskets about eighteen inches deep and wide, which usually bear the family crest of the planter, who is, in case of a small garden, also the manufacturer.

These tea gatherers begin at daybreak and work until sunset. They are paid according to the weight of the amount gathered, the contents of the baskets being weighed by the *banto*, or overseer as each is filled, and the amount entered in his book. The best and most experienced pickers are able to earn thirty or thirty-five cents for their fourteen hours labor.

Each morning the overseer inspects the bushes and tags those which are to be plucked. The work is done from the lower part of the bush upward. The plantations at Uji are so large that no second picking is resorted to, and the first leaves being the best, Uji tea is superior to other likely to be made from the second growth.

The work of picking continues for about a month, sometimes longer. On the last day, at Uji, before the laborers disperse, they are given a farewell dinner, on which occasion the master also gives them some bonus in addition to their earnings, and general good humor and exchange of best wishes to meet again the next season prevails. So much for the planting and plucking.

No less important than the cultivation of the plant is the cultivation, or developing treatment, bestowed upon the leaves after they are gathered. They are first placed in a sieve and all foreign particles removed, then they go into the steaming basket called *seiro*, over a large kettle of boiling water, to be steamed for a short time, during which the cover is removed once and the leaves stirred with a pair of long chopsticks.

After cooling, they are scattered in a paper-lined wooden tray called *hoiro*, in which they are placed over a charcoal furnace and while being dried are rubbed between the hands of the workmen, called *hoiroshi*; this operation rolls the leaves and keeps them at an even temperature. As the process of twisting continues and the moisture is driven off, the leaves gradually assume a blackish color and at this stage the tea is called *shinaage*. It is then subjected to a higher temperature and when thoroughly dry takes on a greenish hue. It is again fired at a lower temperature and again rubbed between the hands, when it is then ready for home market. This is the process of manufacture of the green tea commonly used by the Japanese.

Tea growers and manufacturers employ from ten or fifteen to a hundred laborers, according to the size of their plantations; but the majority of gardens and factories are small and the work of plucking and firing is often accomplished by the family, and their special brand bears any name which they may choose to call it.

The cultivators of tea on a large scale, usually sell the crop, when gathered, to a manufacturer or to a middleman; when fired, it is sold to wholesale merchants, who in turn sell it to export agents, at Yokohama, Kobe or Nagasaki respectively the largest tea shipping ports. Among tea exporting firms in Yokohama there are thirteen English, eleven American, three German, but only two Japanese firms.

The choicest Japanese tea is consumed at home, the price of the superior qualities being from two dollars and a half to three fifty per pound. The tea exported in such quantities to the United States and Canada is mostly the second and third crops colored with indigo and powdered with gypsum to give it the

appearance which Americans have considered desirable; in Japan this tea is worth but ten cents a pound, but it is generally retailed in America at from forty to sixty cents.

Before shipment the tea is stored in godowns, where it receives a final firing before becoming a ship's cargo, to insure absolute dryness, for inferior grades of tea lose their flavor very quickly if allowed to become damp. This firing is conducted on a large scale, several hundred workmen being employed, who live in various villages some miles out of the city, but who may be assembled on short notice to fire a consignment ordered rushed.

They must stand all day, from six in the morning, over the brick furnaces with glowing charcoal fires and iron pans, stirring the tea leaves with long chopsticks, stopping only to eat their rice, which they bring already cooked, and drink their tea which they make in their own pots. For their day's labor over the scorching pans, they receive from fifteen to seventy cents, according to their skill.

Coloring the tea is called "polishing," and this is done at the last firing, when it is coated with indigo or Prussian blue. The powder is sprinkled in the pans, then the leaves are put in and stirred constantly until the color is evenly distributed, the workers who handle this process showing arms that are dyed blue to their elbows.

Important individuals in the employ of tea merchants are the tea-tasters, who are always busy during June, July and August testing samples of tea, and upon their decision the price of the tea is determined. "Over and over the tea is tested by sample infusions and the leaves carefully inspected. All summer, at the exporting houses, the tea-tasters are busy with their rows of white cups. A cer-

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the price of tea suddenly rose and the increased demand for it was such as to bring about gross adulteration, which resulted in a reaction in the opposite direction, and the merchants lost heavily by the relapse in the trade.

About this time an experiment was made by the Government in manufacturing black tea, Chinese workmen being brought over, and Japanese being sent to China to study the preparation of black tea, but it did not prove a commercial success. 1878 saw another decline in the export trade, and the following year a convention was held in Yokohama to make plans for the encouragement of the tea industry, which was followed by a remarkable improvement and rise in the demand, only to be again abused by adulteration, completely shattering the tea merchants' reputations. The Government then sought to form a syndicate and make regulations for the punishment of the guilty ones, and later granted a subsidy of thirty-five thousand dollars for control of cultivation, and established offices in New York, Chicago and Vladivostok, and a great effort was made to insure a good quality in export tea.

Circumstances had caused the United States to legislate against the importation of tea of inferior quality, and all the tea was inspected and bad tea rejected. The tea traders then instituted inspection on this side, and prevented the export of such as was found not to be up to the standard, and under these conditions the trade continued to grow in importance.

The total production of tea last year in Japan was valued at \$67,409,772 an increase of \$1,081,624 over the previous year, and the amount exported to the United States during eight months ending February, 1911, was 469,234,750 pounds, valued there at \$2,028,364.

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The chief difference between green and black teas is that the former is fired when freshly picked, thereby preserving in it full strength, the thine, or stimulating element; while for black tea the leaves are allowed to ferment for a week or two, before they are fired, which greatly diminishes the thine property, and renders an infusion from them less harmful to the nerves. This process changes the color of the leaves to a dark red, and when fired they become quite black.

The American trade in green tea now practically monopolized by Japan, was formerly supplied by China, but the Japan product was cheaper and quickly became a substitute for Chinese hyson and gunpowder teas in America, but has never become popular in Europe, where Ceylon, India and China teas are favorites.

Green teas were made in Japan for a long time past, but ways and means have changed, and now only moderate profits are made by tea merchants.

When the import duty on tea was removed by the United States in 1875,

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About this time an experiment was made by the Government in manufacturing black tea, Chinese workmen being brought over, and Japanese being sent to China to study the preparation of black tea, but it did not prove a commercial success. 1878 saw another decline in the export trade, and the following year a convention was held in Yokohama to make plans for the encouragement of the tea industry, which was followed by a remarkable improvement and rise in the demand, only to be again abused by adulteration, completely shattering the tea merchants' reputations. The Government then sought to form a syndicate and make regulations for the punishment of the guilty ones, and later granted a subsidy of thirty-five thousand dollars for central organization, and established offices in New York, Chicago and Vladivostock, and a great effort was made to insure a good quality in export tea.

Circumstances had caused the United States to legislate against the importation of tea of inferior quality, and all tea was inspected and bad tea rejected. The tea traders then instituted inspection on this side, and prevented the export of such as was found not to be up to the standard, and under these conditions the trade continued to grow in importance.

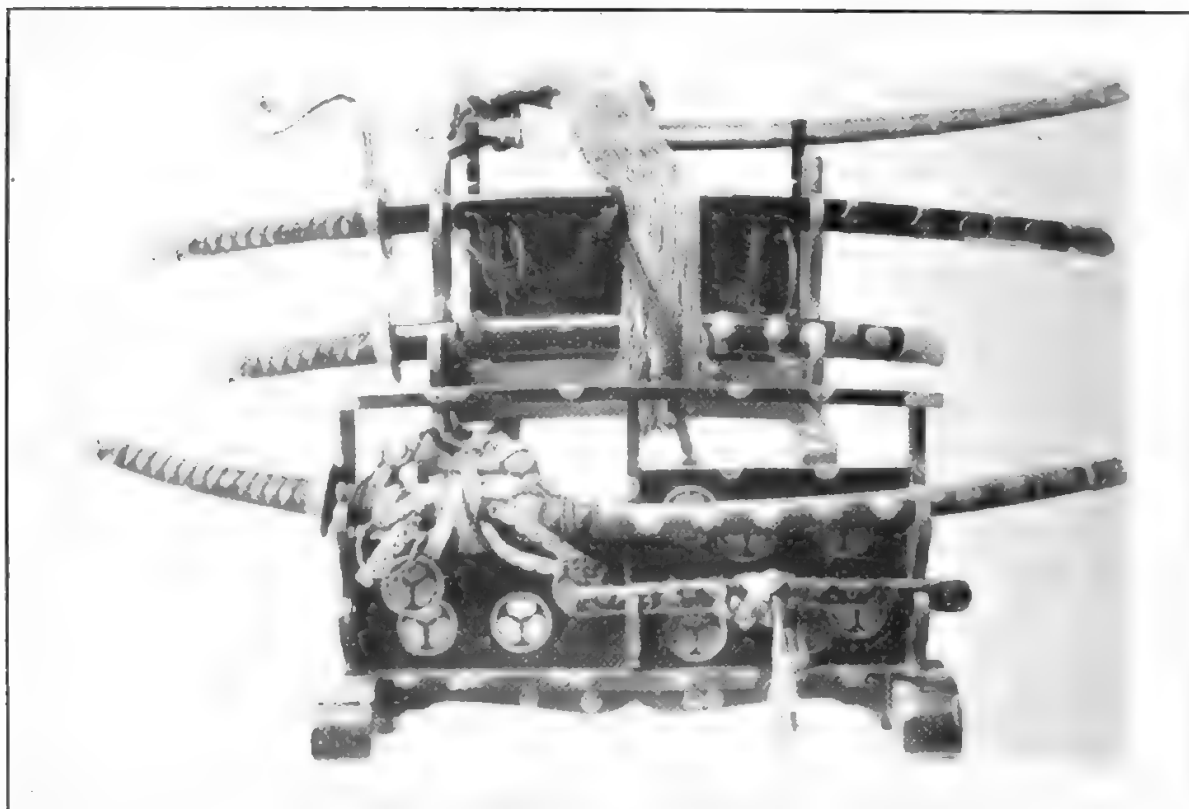
The total production of tea last year in Japan was valued at \$6,740,977 an increase of \$1,081,654 over the previous year, and the amount exported to the United States during eight months ending February, 1911, was 46,972,479 pounds, valued there at \$8,058,364.



GATHERING TEA



FIRING TEA



JAPANESE SWORDS

(Imperial Museum)

(From the top) Nobleman's dress sword, *Jintachi*, war swords, long and short. Another war sword, and *yoroitoshi*, a kind of dagger used in battle.



SWORD FURNITURE

(Imperial Museum)

b, Soritsuno. c, Kojiri. d, Tsuba. e, Kashira. f, Fuchi. g, Kurigata. h, Kozuka. i, j, Menuki. k, Kogatana.

SWORD FURNITURE

IT was, perhaps, the high esteem in which the sword of the *samurai* was held, that gave rise to the development of the ornamentation of the various parts known as its furniture, the nomenclature of which varies in different kinds of swords, of which there were a number.

The two mostly under consideration are those which were worn in the girdle; the long sword, or *katana*, and the short sword, or *wakisashi*. Peculiar to the latter are two small instruments inserted in its scabbard on opposite sides; a knife called *kozuka*, and blunt companion piece, *kogai*, which served as a hair pin, but in time of war was put to the use of identifying its owner as the victor over a slain adversary into whose head he should thrust it. Also belonging to the *wakisashi* is the *soritsuno*, an attachment to prevent its slipping in the girdle.

Both of these swords have the guard, *tsuba*, a ring above the guard called *fuchi*, the cap, *kashira*, and a pair of *menuki* under the frapping of the kilt, which ensure a better grasp, all of which are ornamented. There are two other articles that complete the furniture, which may be mentioned, but they were not decorated; a plate, the *seppa*, and another small piece just below it, called the *habaki*.

The earliest examples of swords in Japan were taken from her dolmens, and show straight blades with wooden hilts and scabbards capped and banded with copper, bronze or iron, their history evidently going back several centuries before the Christian era.

Sword hilts were often made of oak, but the magnolia hypolenca, or *honoki*, was the favorite wood. The length of the hilt varied according to the size of

the sword, from eight inches to one foot and several inches, its width being about two inches. At first it was wound with arrow root vine to afford a good grasp, then *menuki* made of whale bone were used, and later these were made of metal and became ornamental.

The *fuchi* was once made of horn and iron bound with metal thread, but owing to the horn cracking and the iron rusting, *shakudo*, a Japanese alloy, took their place. The guards used upon early swords were iron, usually pierced, and not unlike the type used down to the present century, when the feudal system was abolished.

The covering of the hilt came to be made of shark skin, the idea coming from China, at first being used only upon nobles' swords for ceremonial use, but afterwards became universal, which fashion has continued to the present day. The part used is taken from the shark's mouth because of its small grained but rough surface, which affords a firm hold upon the weapon.

The zenith of metal work in Japan was reached by the makers of sword furniture, the earliest masters in which belonged to the Miyochin family, and later ones to the Goto family, the first of which was Yujo Goto, of Kyoto (1460), and it has been said that he invented the relief carving for which he became so famous.

Three of the pieces which received ornamentation were considered essential, the guard, the ring and the cap; while the others were useful but decorative, the *kozuka*, the *kogai* and the *menuki*; and these latter received far more careful attention from the Goto masters, the first of which worked exclusively upon

SWORD FURNITURE

the sword, from right to left, from the middle of the blade to the hilt, and several inches in width being about two inches. At first it was wound with straw, then with a good strong rope, and was very much of a white bone were used, and later these were made of metal.

It is known that the use of iron and iron bands with metal linings, but owing to the iron casting and the iron linings, always a Japanese alloy, took their place. The guards used up in Europe were iron, usually pierced, and not unlike the type used down to the present century, when the band system was abolished.

The covering of the bill came to be made of shark skin, the idea coming from China, at first being used only upon nobles' swords for ceremonial use, but afterwards became universal, which fashion has continued to the present day. The part used is taken from the shark's mouth because of its small grained but tough surface, which also is a firm hold upon the weapon.

The amount of metal work in Japan was reached by the makers of sword furniture, the earliest makers in which belonged to the Minamoto family, and is owed to the Goto family, the first of which was Yūjo Goto, of Kyōto (1400), and it has been said that he invented the method of carving for which he became so famous.

Three of the pieces which received attention from the Goto masters, the first of which worked exclusively upon these latter received far more careful handling, the *kyōka* and the *waka*; and the others were useful but decorative, the *guma*, the *ring* and the *cap*; while no attention was ever required essentially, of elements in a more sophisticated manner.

It was, perhaps, the high esteem in which the sword of the samurai was held, that gave rise to the development of the ornamentation of the scabbard. It was known as the *katana*, the blade of which varied in length from 2 to 3 feet, and which was a symbol of rank. The two most important ornaments were those which were worn in the girdle: the *katana*, or sword, and the *wakizashi*, or scabbard. These latter are two small instruments inserted in its scabbard on opposite sides; and in the *katana*, and blunt compound sword, called *katana*, and blunt compound sword, which served as a hair pin, but in time of war was put to the use of battle. It was worn as the victor over a slain enemy into whose hand he should thrust it. Also belonging to the *katana*, an attachment to prevent its slipping in the girdle.

Both of these swords have the guard
round, a ring above the guard called
the cap, *Kassia*, and a pair of
swords under the trapping of the belt.
The sword is then grasped all of which
are mentioned. There are two other
trappings in complete the furniture,
which may be mentioned, but they were
not illustrated: a plate, the *sepa*, and
a sword or will piece just below it, called
the *Yakusa*.

The earliest examples of swords in Japan were taken from her domains and were straight blades with wooden hilts and scabbards capped and bound with iron, their hilts probably going back several centuries before the Christian era.

The hit varied according to the kind of wood. The favorite wood was the magnolia hypoleuca, or white magnolia. The length of the hit varied from 4 to 6 feet, and the width from 2 to 4 feet. The hit was often made of oak.

an object.

Several mixtures and alloys were used in making sword mounts. The lacation of which was found, but the most common workers manufactured it as a printer does his pigments, in obtaining a variety of tone and tint, and with the addition of copper and silver or gold, various effects were obtained in color and tint, the beauty of the finish being unexcelled. From an immense black tone we shades of violet, blue and brown, exquisite tones of grey, yellow and green, and a wonderful richness of color. The Japanese names of the effect of the alloys are always an ally of the copper, gold and silver, seven of copper, not in use until the tenth century; and silver, usually one part silver to three parts copper, but in very other variations have been used, for which there are distinguishing names, such as *awase-gane* with one part silver and two of copper, but the best is said to be that having six parts of silver to ten of copper.

The compound of these two alloys, though a difficult achievement, was accomplished by *Toyotomi*, a great master, the result of which was a silver-like dark color.

Gold and silver were used but sparingly; that is they were usually employed for the decorative features only, the ground metals being iron, copper and the two alloys referred to, which after their invention were more used than iron or copper. Very few guards were made of gold, though sometimes the copper ones of the early period were plated with gold. Solid gold guards are found only upon the short dagger used by the *samurai*, and the ambrosia mentioned in some foreign collections were made especially for them and were never used upon a Japanese sword. This gold was, however, for rich-

ing *men*, and for ornament.

Very careful attention was paid to the production of a beautiful pattern, and for the seventeenth century, exquisite surfaces were obtained that greatly enhanced the beauty of the object. The process used by the old masters was held secret, each family having its particular method. But that masterly modern experts, producing almost the same result, is on public record.

Inlaying was a mode of decoration much used in early times, for which gold, silver and brass were employed. Inlaying was called *inlay*. There were several methods; one, the same as that employed by the Chinese, by grooving the surface, known as *tsu*, inlaying, or *tsu-inlay*; another, by chiseling the design, usually a sort of diaper pattern, is called *tsu-inlay*, because of its likeness to linen mesh. Then there was hair-line inlaying, *tsu-inlay*, inserted inlaying, *tsu-inlay*, and so-called ink inlaying, or *tsu-inlay*. All these were used with marked success by various artists, some winning special distinction for their work in a particular kind, as the *Nagayoshi* family, of *Kaga*, famous for groove inlaying, *Hosono Masamori*, noted for hair-line inlaying, and *tsu-inlay*, *Shichibei* (1700) and *Kana-kari Kiyomasa* (1700) celebrated for *tsu-inlay*.

Other forms of decoration used upon sword furniture may be spoken of under the general name of chiseling, and the Japanese terms for its numerous forms are: *tsu*, *tsu*, and *tsu*, being high, medium and low relief; *tsu*, *tsu*, and *tsu*, incised work, or more or less, engraving, engraving, of which the former, pictorial engraving, reached a perfection that has called forth the world's admiration; the latter was hair-line engraving, or *tsu*.

such objects.

Several mixtures and alloys were used in making sword mounts, the foundation of which was iron ; but the master metal workers manipulated it as a painter does his pigments, in obtaining variety of tone and tint ; and with the admixture of copper and silver, or gold, marvelous effects were obtained in color and finish, the beauty of the patina being unexcelled. From an intense black there were shades of violet, blue and brown, exquisite tones of grey, yellow and green and a wonderful, rich mahogany.

The Japanese names of the chief of the alloys are *shakudo*, an alloy of three per cent. gold and ninety-seven of copper, not in use until the tenth century ; and *shibuichi*, usually one part silver to three parts copper, but many other variations have been used, for which there are distinguishing names, such as *sambo-gin*, with one part silver and two of copper, but the best is said to be that having six parts of silver to ten of copper.

The compounding of these two alloys, though a difficult achievement, was accomplished by Soyo, a great master, the result of which was a *shibuichi* of a dark color.

Gold and silver were used but sparingly ; that is, they were usually employed for the decorative features only, the ground metals being iron, copper and the two alloys referred to, which after their invention were more used than iron or copper. Very few guards were made of gold, though sometimes the copper ones of the early period were plated with gold. Solid gold guards are found only upon the short dagger used by the *samurai*, and the elaborate ones treasured in some foreign collections were made especially for them and were never used upon a Japanese sword. Pure gold was used however for mak-

ing *menuki*, and for ornament.

Very careful attention was paid to the production of a beautiful patina, and after the seventeenth century, exquisite satin surfaces were obtained that greatly enhanced the beauty of the object. But the process used by the old masters was held secret, each family having its particular method. But that used by modern experts, producing almost the same result, is on public record.

Inlaying was a mode of decoration much used in early times, for which gold, silver and brass were employed. Inlaying was called *sogan*. There were several methods ; one, the same as that employed by the Chinese, by grooving narrower at the surface, known as true inlaying, or *hon-sogan* ; another, by chiseling the design, usually a sort of diaper pattern, is called *nunome-sogan*, because of its likeness to linen mesh. Then there was hair-line inlaying, *kebori-sogan*, inserted inlaying, *kiri-kami-sogan*, and so-called ink inlaying, or *sumi-sogan*. All these were used with marked success by various artists, some winning special distinction for their work in a particular kind, as the Nagayoshi family, of Kaga, famous for groove inlaying, Hosono Masamori, noted for hair-line inlaying, and Ito Kiyoyasu, Shichibei (1700) and Kusakari Kiyosada (1790) celebrated for *sumi-sogan*.

Other forms of decoration used upon sword furniture may be spoken of under the general name of chiseling, and the Japanese terms for its numerous forms are : *atsu-*, *chiu-* and *usu-niku-bori*, being high, medium and low relief ; *kata-kiri-bori* and *kebori*, incised work, or more properly speaking, engraving, of which the former, pictorial engraving, reached a perfection that has called forth the world's admiration ; the latter was hair-line cutting. Another style once great-

ly in vogue, the workers in which attained wonderful skill, was *maru-bori*, or full relief carving, in which the design was pierced through the plate, being perfect in detail on both sides; the cutting necessary for its perfection was termed *sukashi-bori*. Each of these had some celebrated master as its exponent, sometimes several.

Almost as much attention was paid to the background as to the design of the ornament, and these too had their special names among which may be mentioned *nanako*, or fish-roe ground; *ishime*, or stone pitting, and *jimigaki*, or polished. The *nanako* and *ishime* are again subdivided into several different kinds, according to the distribution of the dots or pits, and again each kind was particularly the achievement of some special artist.

Of the "Three Later Masters" of the Miyochin family, Nobuiye (1520) was the third, and his best examples show line engraving and low relief, and pierced work in some of which the ideographs of a verse of poetry are cut, and in one, a *torii*. In the guards made by Miyochin artists down to Nobuiye, the slightly rough surface is what is called *moyashi*, and is caused by the finishing process of producing the patina, the finest of which is of a mahogany color.

Though much had been done in the decoration of sword furniture previous to the time of the Goto family, under them it assumed new features and attained high developments, and it was during and after that period that the most superb work of the kind was done.

Yujo, the first of the Goto masters, died 1512, leaving many enthusiastic followers, one of whom Sojo (1620), became known as the second Goto master, succeeding whom there were many others; Joshin, 1540; Kojo, 1550; Tokujo, 1570, and Yejo, 1606, together

with the above named two, being the first six of the Goto masters, the last great expert of that family, the seventeenth representative, having passed away only in 1879.

The dragon and *shishi* were the favorite motives used by this great line of artists, especially the dragon, which at that time was given prominence in all art, and the Goto expressions and interpretations of this mythological animal seem to exhaust all imaginable forms it could possibly assume. They did, however, use many other designs. They also made a study of gold alloys, and valuable formulae have been handed down by them. So highly has the Gotos' work always been esteemed, that examples by them are counted of great value, and but recently a pair of *menuki* chiseled by a Goto master were sold for two hundred dollars.

While the Miyochin and Goto families were most prominent in the work of producing and decorating sword furniture, there were a host of others whose representatives did highly skilled work and who deserved probably an equal share of fame, among whom were the families of Umetada, Muneta, Aoki, Soami, Kuwamura, Mizuno, Kuninaga and many others.

All these had hosts of pupils besides their own descendants, swelling the list of workers in this line to an enormous length, many of the names being famous.

Yokoya Soyo, early part of seventeenth century, was noted for his work in *kata-kiri*, and Somin, his grandson, is regarded by some as Japan's greatest master in metal engraving, his floral work bearing great distinction. His work is perhaps more highly valued by Japanese connoisseurs than that by any other, and few examples have passed into foreign collections.

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While the Miyochin and Goto families were most prominent in the work of finishing and decorating sword furniture, there were a host of others whose representatives did highly skilled work and who deserved probably an equal share of fame, among whom were the families of Umetani, Muneta, Aoki, Soami, Kawamura, Mizuno, Kunikida and many others.

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in recent years, the work in which, with real wonderful skill, was *wawaw*, a finished carving in which the design was placed through the plate, being carved in detail on both sides, the finishing necessary for its perfection was done *wawaw*-*Wawa*. Each of these had some decorated master as its exponent, sometimes several.

Almost as much attention was paid to the background as to the design of the ornament, and these too had their special names among which may be mentioned *wawaw*, or ash-tree ground; *Wawa*, or stone pitting; and *Wawaw*, or *Wawa*. The *wawaw* and *Wawa* are again subdivided into several different kinds, according to the distribution of the dots or pits, and again each kind was particularly the achievement of some special artist.

Of the "Three Later Masters" of the Miyochin family, Nobuyuki (1550) was the third, and his best examples show the engraving and low relief, and placed work in some of which the ideographs of a verse of poetry are cut, and in one a *Wawa*. In the ground made by Miyochin artists down to Nobuyuki the slightly rough surface is what is called *wawaw*, and is caused by the finishing process of producing the pattern, the forest of which is of a mahogany color.

Though much had been done in the decoration of sword furniture previous to the time of the Goto family, under them it assumed new features and attained high developments, and it was early and after that period that the most superb work of the kind was done. It got the first of the Goto masters, 1512, leaving many technical masters, one of whom Soji (1620) was one of the second Goto masters, succeeding whom there were many others. Joshi (1570, 1571) and Joshi (1570, 1571) were

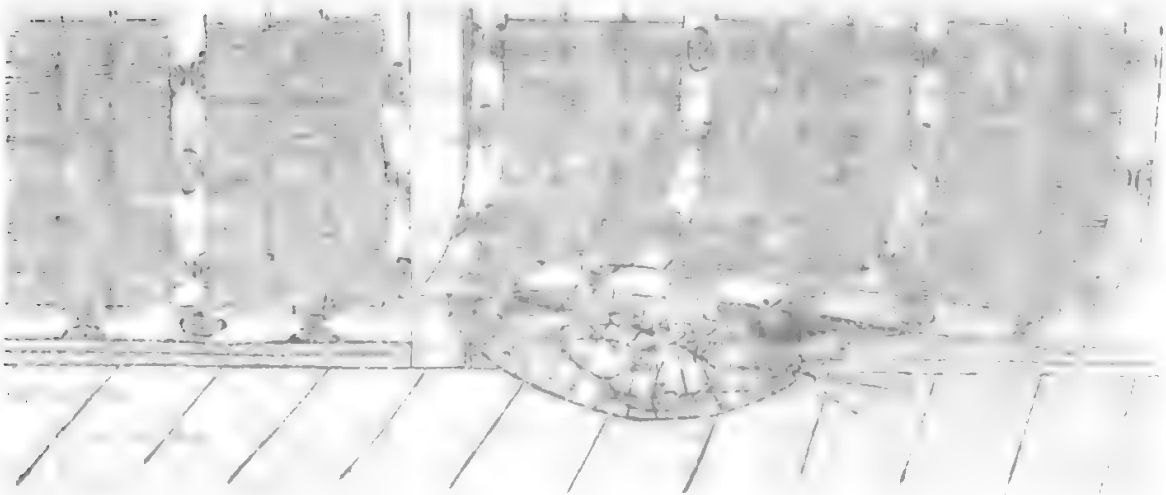
families.

much appreciated that he needed a little
with consummate skill. His work was so
wide a range of subjects which he handled
skilfully and ably in an employer's
this class of subject, worked in this
one of the most famous exporters of
Kashmirya Nazim (1750-1770).

The nineteenth century was one of extraordinary activity in the line of work, the latter half furnishing the best specimens many of which are now treasured in foreign collections. Among its names are *Leptocoma* and *Leptocoma* of the *Leptocoma* family, and *Leptocoma* of the *Leptocoma* family.

sculptors of animals and figures, as well as to conventional artists, a wide range of designers furnishing opportunities and remuneration for the progress of this period, and the best placed work in full relief found on the during the seventeenth century; the decorative work on sword hilt and to the progress and development of the Vandyck artist of more considerable

The eighteenth century developed a line of experts among whom Kikugawa Yancyoshi is famous for his carvings of *chrysanthemums*, *Nara Yashiki* for his landscapes and *Yasuyama Hotozumi* one of the greatest of the great for his wonderful Chinese mythological figures sculptured in *shikibu*. At this time also, several families not previously known in the work came up: the *Sakai*



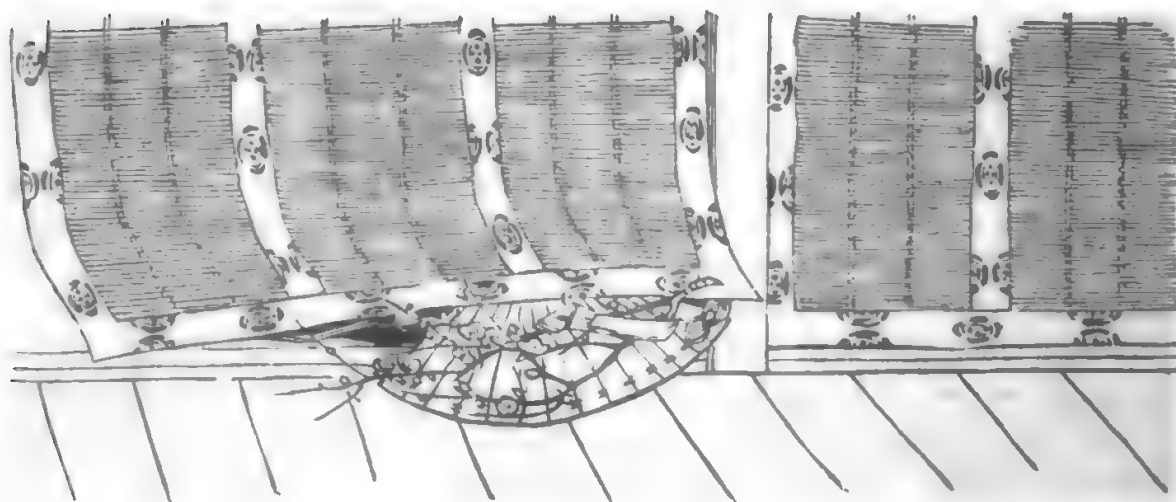
Many other artists of note contributed to the progress and development of the decorative work on sword furniture during the seventeenth century, the pierced work in full relief found on the guards of this period, being its most distinguishing and remarkable feature, the wide range of designs furnishing opportunity to the talents of floral and conventional artists, as well as to sculptors of animals and figures.

The eighteenth century developed a line of experts among whom Kikugawa Muneyoshi is famous for his carvings of chrysanthemums, Nara Yasuchika for his landscapes and Yasuyama Motozumi, one of the greatest of the great, for his wonderful Chinese mythological figures, sculptured in *shibuichi*. At this time also, several families not previously known in the work came upon the scene

and supplied artists in sculptured sword furniture who carried the art to its greatest height; notably the Hamano, the Iwamoto, the Omori and the Okamoto families.

Kashiwaya Nagatsune (1750-1786), one of the most famous exponents of this class of sculpture, worked in both *shakudo* and *shibuichi* and employed a wide range of subjects, which he handled with consummate skill. His work was so much appreciated that he received a title from the Court at Kyoto.

The nineteenth century was one of extraordinary activity in this line of work, the latter half furnishing the best specimens many of which are now treasured in foreign collections. Famous among its names are Ichijo and Natsuo, of the Goto family, and Masatsune and Koretsune of the Ishiguro family.



O-OKA STORIES

THE INNOCENT MAN

A MERCHANT in Honkokucho, named Kyugoro Tomaya, missed fifty *ryo* from his shop and searched everywhere for the money, but without success. All the members of his family told him they were ignorant of it, but somehow they suspected Chusuke, the clerk, and accused him openly, abusing him severely. He stoutly denied any knowledge of the theft, but his master carried the complaint against him to the civil court. "There is no mistake about this man being the thief," said Kyugoro, "and as he confessed not the truth, I bring accusation against him."

O-oka inquired particularly into the cause of the accusation, and said, "If there is no proof that this man stole the money, although you, the master, think he is surely the thief, if he does not acknowledge the crime, I can not punish him. But I will examine him, and if you will deliver a document stating him to be the thief, taking it as a witness, I can condemn him."

Said Kyugoro, "We will respectfully obey your order," and promptly produced the necessary document to which were affixed the seals of the ward officer, et cetera.

After a few days, O-oka summoned the family of Tomaya, the ward officer and all concerned, and said, "As Chusuke, accused of stealing the money which Kyugoro, the master of Tomaya, lost on a previous day, refuses to admit his guilt even upon being tortured, I condemn him upon the testimony in the document presented by Kyugoro. So understand!" The complainants expressed their satisfaction and thanks, and withdrew from the court.

After many days had passed, Kyugoro, the ward officer and the others were again summoned before O-oka who said, "I recently had put to death one Chusuke whom you solemnly accused as a thief; but now another man confesses to have stolen the fifty *ryo* from Tomaya's shop, and since you caused an innocent man to be punished, you must now pay the penalty with your own heads, and obey the law of the court of justice."

Trembling and white with terror they prostrated themselves weeping and pleading repentance that they had brought an unjust accusation.

"I feel pity for you," said O-oka, "and on condition that you pay a large sum of money, I shall cause Chusuke to revive and return him to you, instead of sending you to the executioner."

Hearing this, all rejoiced greatly, and thanked O-oka gratefully.

"Now here is Chusuke, and since he suffered for a crime of which he was innocent, you are ordered to give him as much money as it will take to provide for him comfortably during his whole life."

FOR THE SHOGUN

O-oka was paying a visit to the *Shogun* Yoshimune, when that high dignitary said to him, "You are a wise man, of whom there are but few to-day, and I have always admired the decisions you render. Can you judge a very difficult matter for me?"

O-oka respectfully replied, in self-depreciating terms, "Although I am a stupid fellow, I shall solve the problem, depending upon your authority."

"It shall be so," said the *Shogun* and he passed a petition, which he held, to

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"I shall be so," said the Sogawa and he passed the day in a pleasant talk.

"Tell me your name," *Oshinaka* was somewhat embarrassed, but *O-o-ka* persisted, "Tell me your name at once."

"It is called *Yedoya*," said the

Shogun.

"That is a house name," called the judge severely, "what is your real name?" The *Shogun* faltered in answering his true name. Then said the judge, "It is unbecoming that being only a citizen, you are wearing a coat which bears the *Shogun's* family crest, and clothing made of fine silk. Although I ought to imprison you to-day, I will allow you to withdraw, and will summon you again on a future day." And he immediately left his high seat, and bowed humbly before his lord, saying, "I am full of fear."

"You have not judged my suit," said the *Shogun*, "but have said other things. What is the reason?"

O-o-ka replied humbly, "Often have I met with just such difficult cases, and not being able to judge them forthwith, made observations upon the plaintiff's defects, as I have remarked upon your name, coat, et cetera, allowing myself time to carefully weigh the real matter in question."

The *Shogun* was pleased and said, "You are a man of great wisdom, and even *Fujisawa Aoto*, in the olden times, was inferior to you."

O-o-ka, who examined it carefully, and saw that it was a matter which he could not pronounce upon at once, but said, "I shall decide the matter before your eyes."

At his immediate answer the *Shogun* smiled and asked, "Let this be the court; I am a plaintiff, *Oshinaka* a defendant; try the case at once."

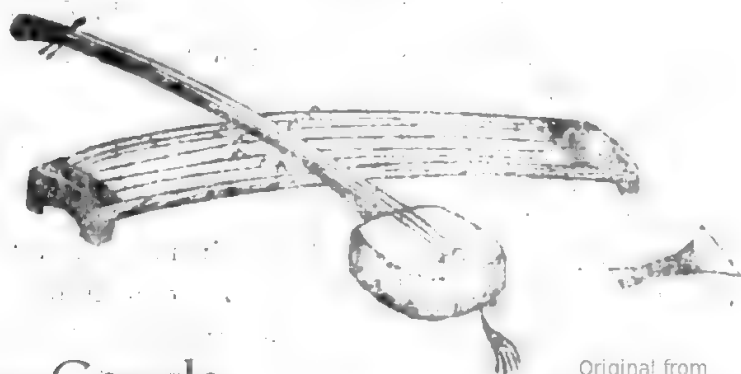
"I shall respectfully obey your orders," replied *O-o-ka*, "but I humbly beg your pardon to offer that you, the petitioner, must sit on the lower seat, and I, the judge, on the upper, or how shall I exercise my office?"

"Your word is reasonable," said the *Shogun*, "you shall sit on the upper seat, and I on the lower." And accordingly they changed places.

The judge now looked at the petition and demanded, "What man are you who make such a difficult suit?" And when he looked at the *Shogun*, who made no reply, but put his hands upon his knees, he reprimanded in a loud voice, "When you are in the court of the Empire, why are you putting your hands on your knees? You are an audacious fellow! Put your hands down at once." And the *Shogun* complied.

"What person are you?" asked the judge.

"I am a citizen of *Yedo*," said the *Shogun*, "but what is your name, and why did you not write it upon the petition?"



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"What person are you?" Asked the judge.

"I am a citizen of Yedo."

"But what is your name, and why did you not write it upon the petition?"

"Tell me your name." Yoshimune was somewhat embarrassed, but O-oka persisted, "Tell me your name at once."

"It is called Yedoya," said the *Shogun*.

"That is a house name," called the judge severely, "what is your real name?" The *Shogun* faltered in announcing his true name. Then said the judge, "It is unbecoming that being only a citizen, you are wearing a coat which bears the *Shogun's* family crest, and clothing made of fine silk. Although I ought to imprison you, to-day I will allow you to withdraw, and will summon you again on a future day." And he immediately left his high seat, and bowed humbly before his lord saying, "I am full of fear."

"You have not judged my suit," said the *Shogun*, "but have said other things. What is the reason?"

O-oka replied humbly, "Often have I met with just such difficult cases, and not being able to judge them forthwith, made observations upon the plaintiff's defects, as I have remarked upon your name, coat, et cetera, allowing myself time to carefully weigh the real matter in question."

The *Shogun* was pleased and said, "You are a man of great wisdom, and even Fujitsuna Aoto, in the olden times, was inferior to you."



FROM THE JAPANESE PRESS

GRAVEYARDS IN TOKYO

THE question of graveyards within the limits of Tokyo city is beginning to attract much attention. In the year of 1903 it was determined that the removal of all cemeteries outside the lines of the city should be encouraged, the method of encouragement being to present to the various temples the fee-simple of the land where the city graveyards originally stood. It was estimated that the selling-price of the land thus obtained would much more than suffice for the purpose of the corresponding area of cheap land in the rural districts and for the removal of the temples and graveyards hither. Fifteen hundred cemeteries were in question, and the area from which cemeteries have been removed during the past seven years aggregates 20,000 *tsubo*. There remains, however, a total area of 280,000 *tsubo*, and it is calculated that to remove all these cemeteries and the attached temples would cost eight million *yen*. On the other hand the sites thus made available within the city would be worth fourteen million *yen* at the moderate estimate of fifty *yen* per *tsubo*. The Tokyo municipality is anxious to see this work accomplished before the fiftieth year of Meiji (1917), and there is talk of establishing a special system of finance to provide funds.

The "Japan Mail."

THE TOKYO FINE ART SCHOOL

The school-building of the Tokyo Fine Art School in Uyeno Park which was destroyed by fire recently will be reconstructed at a cost of 120,000 *yen*.

JAPANESE ABROAD

According to investigations made by the Foreign Department at the end of 1909, the total number of Japanese subjects residing in foreign countries was 278,676, men being 199,413 and women 79,263. First stand in the list was Honolulu with 65,760 Japanese people, next Kwantung with 55,487 and then the United States of America with the figure of 53,361.

THE UYENO LIBRARY

According to official returns the Imperial Library in Uyeno had 18,704 visitors last month, and the number of books lent out was 85,914.

FOREIGN TOURISTS TO JAPAN

The total number of foreign tourists who visited Japan during last year was 17,283, showing an increase of 260 as compared with those of the year before last. There were 5,730 Chinese, 3,870 Americans and 3,161 Englishmen.

The Yorozu Chōhō.

ARMY STATISTICS

A pamphlet recently issued by the War Office contains interesting information on the result obtained last year in regard to the conscription of new recruits. According to the statistics given in the pamphlet, the total number of youths of conscript age last year aggregated 551,924, showing a decrease of 17,373 as compared with the preceding year. Of this number the postponement of enlistment was granted to 684 (showing an increase of 61 over the figure for the preceding year) for the reason of "dif-

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THE UYENO LIBRARY

According to official returns the Imperial Library in Uyeno had 18,704 volumes last month, and the number of books lent out was 8,204.

FOREIGN TOURISTS TO JAPAN

The total number of foreign tourists who visited Japan during last year was 12,283, showing an increase of 200 as compared with those of the year before last. There were 2,730 Chinese, 3,870 Americans and 3,161 Englishmen. The Tokyo Club.

ARMY STATISTICS

A pamphlet recently issued by the War Office contains interesting information on the result obtained last year in regard to the conscription of new recruits. According to the statistics given in the pamphlet, the total number of youths of conscript age last year aggregated 221,024, showing a decrease of 12,373 as compared with the preceding year. Of this number the postponement of enlistment was granted to 624 (showing an increase of 61 over the figure for the preceding year) and the number of "dis-

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The "Japan Mail."

THE TOKYO FIRE AND SCHOOL

The school-building of the Tokyo Fine Art School in Uyeno Park which was destroyed by fire recently will be reconstructed at a cost of 120,000 yen.

preceding year. Contrary to the above phenomenon, the number of those volunteering for enlistment showed a steady increase. These volunteers numbered 3,437 (of whom 2,227 were enlisted), showing an increase of 466 over the figure recorded for the preceding year. (Yokohama Mail.)

IMPERIAL DECORATION

Mr. J. Russell Kennedy, of the Associated Press who was recently decorated by the Emperor with the Third Class order of the Sacred Mirror, has another mark of appreciation shown him for his fair and impartial work as the representative of one of the greatest news agencies of the world. His Japanese colleagues composing the Shimbun-kwai (the Press Association of the city) voted a resolution in form of a brief address to Mr. Kennedy highly appreciating his good work in cultivating better understanding between Japan and the United States.

The address is practically an endorsement by his colleagues of the appreciation in which his service is held by the Court and the Government.

So far, there have been only three foreign journalists here who have been honored with so high class decoration as the Third Class to begin with, namely: Captain Brinkley, of the Japan Mail; Mr. Cockerill, of the New York Herald, who was here immediately after the China War; and Mr. J. R. Kennedy, of the Associated Press.

The Yokohama Mail.

difficulty in living"; to 43,602 (showing an increase of 1,208) in course of their studies in public and private schools; to 32,538 (showing an increase of 2,503) residing in foreign countries; to 26,678 (showing a decrease of 1,183) for the reason of disappearance, and in course of trial in Criminal Courts; to 606 (showing an increase of 202) for their serving terms of imprisonment, and to 8,383 (showing a decrease of 348) for sickness and some other reasons. Thus the conscripts who came up for physical examination altogether numbered 436,343. Out of every 1,000 about 703 were passed, as A and B classes of the physical standard, the rest being put to C or lower classes.

Out of 43,000 conscripts who came up for physical examination 7,041 were found suffering from an eye disease (known as trachoma) while the patients with venereal diseases numbered 11,525. With regard to height, those standing over 5 feet and 3 inches numbered some 323 out of every 1,000, showing an increase of about 9 as compared with the figure for the preceding year. The educational qualifications of the conscripts have shown great development of late, but there were about 43 in every 1,000 who are ignorant of the three R's. The attempted evasion of conscript duties is the most conspicuous amongst those who have received higher education. The non-attendants at the conscription examination with good reasons numbered about 2,000 last year, showing an increase of 416 as compared with the

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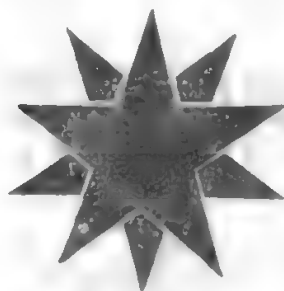
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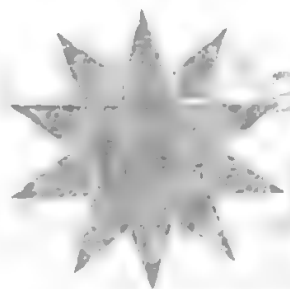
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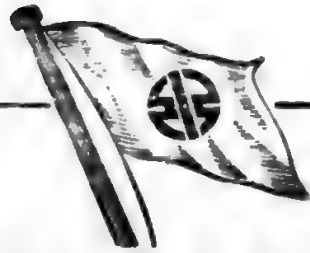
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質纖維にして、天然絹絲なることを知り得べし。

人造絹絲の染色法 人造絹絲が法品として初めて市場に現はれたる當時は之が染色法は甚不完全にして、色相の平を缺きたるのみならず大に絲質を損傷せり、人造絹絲の染色は天然絹絲の夫れに比し甚困難にして、染色浴槽の温度若し過度に失せんか直に破壊的作用を受けて強力を著しく失ひ其の重力すら支持する能はざるに至る、尙各種人造絹絲は各特性を有するを以て、同一の状態又は染料を以て處理する能はず、從來人造絹絲は染色に關する幾多の試験成績發表せられたれども、隨機の處置を要し之にのみ信頼し難き場合尠ならず、されば之が染色を完全になさんとせば先づ幾多の經驗を要す。

人造絹絲の染色に用ひらるゝ色素は次の三者なりとす。

(イ)「ダイアミン」或は直接色素

(ロ)鹽基性色素

(ハ)硫黃質色素

以上三者の何れに依るも加熱の際は間接蒸氣を以て

するを可とし、直接蒸氣により間歇的加熱をなさば色相の不揃を來すのみならず種々なる弊害を醸生し易し、尙人造絹絲の染色の際は少量宛漬浸するを要し、天然絹絲の如く多量をなすは甚危険なり、往々色素を投入する際の不注意よりして、染料の不溶解の粉末浮遊して絹絲に班點を生ずることあり、是れ染料は各其溶解の度を異にするが爲めにして、之等は濃過によりて避くるを得べし。尙其他注意深く取扱ふと否とは直ちに染色上の結果に現れ來るや勿論なりとす。



以上三條の如くである。以上三條の如くである。

(一) 新産物の

新産物の

「新産物の」

とす

人産物線の業の目に入る。ゆえに夫の三番なり。

「新産物の」業の目に入る。ゆえに夫の三番なり。

「新産物の」業の目に入る。ゆえに夫の三番なり。

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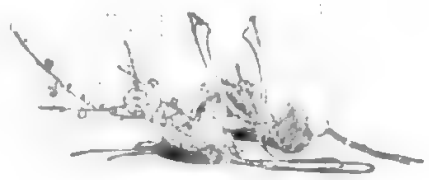
「新産物の」業の目に入る。ゆえに夫の三番なり。

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「新産物の」

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「新産物の」業の目に入る。ゆえに夫の三番なり。

人盡稱絲刀掠了

人産麻絲の製造 人産麻絲を天然麻絲と調製する
 糸を抽出するより人産麻絲大に粗糸と
 「人産麻絲の製造」 人産麻絲の式面より天然麻
 糸より粗糸と調製するより人産麻絲大に粗糸と
 糸より粗糸と調製するより人産麻絲大に粗糸と
 糸より粗糸と調製するより人産麻絲大に粗糸と



柄なり。今や各國商工業者の方針は、自國の原料は自國に於て製造加工し、自國の商人及船舶に依りて直に消費者に提供せんとする所謂商工業的帝國主義とも稱すべき傾向なるは更めて云ふを須ひず、然るに現下に於ける原料銅の輸出は恰敵人に權を與ふるの有様にて、一般商工界の國際的競争の方策に添はざるや明かなり、されば本邦製銅業者は最近獨逸諸工場に於けるが如く營業及研究に用意周到なる組織を用ひ、輸出原料銅を利用して悉く製造加工するに努め尙足らざるに至らば進んでは原料を海外に仰ぎ、以て東洋各市場を我勢力範圍に移すと同時に、此種製品の輸入を杜絶するの工夫に出でざるべからず、之を本邦紡績業の成功等に鑒れば原料を多く邦内に有するもの更に一段容易なるものなくんばあらざる也。



人造絹絲に就て

人造絹絲の特點　として舉ぐべきは價格の天然絹絲に比し遙に低廉なると、甚美なる獨特の光澤を有すにありて、一時的裝飾用としての組物類、又は「りぼん」類には最も適し、此れ等の方面には天然絹絲を使用するよりも寧ろ人造絹絲大に勝れり。

人造絹絲の鑑識　人造絹絲を天然絹絲と區別する最完全なる方法は顯微鏡検査にして、天然絹絲は平滑にして圓筒形纖維、護膜質を以て相固着すと雖、人造絹絲は表面不規則にして原料塊たりし時、器械的操作を受けたる證として數多の溝渠あり、且撚れ横断面は數多の氣泡を存するを視るべし。尙化學的鑑識は清淨なる且乾きたる試験器中に供試品の少許を入れ、「アルコールランプ」にて加熱し、之より昇騰する蒸氣中に青色試験紙を入れ、若し赤變せば酸類を含有するの證にして人造絹絲なるを知り得べく、若し角を焼けるが如き臭氣を發散せば是れ動物



れば直徑は著しく増加し、高さは却て減少したるを見る。

二、熔銅用反射爐は、一般に其容積の大なるものを用ふる傾向にして、其最大なるものを使用せるは米國「クロノム」工場なり。同工場處用の反射爐は、一回の裝入銅二百米噸のものを使用せり、而して其他の「マルチブル」式分銅工場も漸次同大のものに改造せられつゝあり、

三、電氣分銅に關する方法として「マルチブル」式と「セーリース」式との比較優劣に付ては専門學者間に議論あれども原料の品質及地方の事情により採擇すべきなり。

第四 歐米貿易上本邦銅業者の、

採るべき方針竝に要訣

本邦に於ける產銅額は生産に對する新鑛脈の開掘其他の原因に依り比年產出額の増加を示し、内地消費額の増加せるにも拘はらず、海外輸出額も自然に

増加しつゝあるが如し。又清國其他東洋市場の原料銅需用が減少すれば歐米への輸出は其價格の如何に拘はらず増加するは必然の趨勢なりと言はざるべからず。然るに歐米諸國の銅製品業を見るに却て東洋市場を目的とする特種品の製作に従事するもの少からず、英國バーミンガム諸製銅工場其他に於ける東洋向黃銅板製作の如き其一例にして、獨逸に於ける銅管、銅棒、真鍮管、真鍮棒の如き東洋市場に於ける需用は決して鮮少なりと云ふべからず、我國の如きも現に銅管及真鍮管の輸入年々巨額に上り居るが如き有様なるを以て、歐米銅工業者は我國より原料を買受け、商人仲介業者の利潤及遠洋輸送の運賃保險料を支拂ひ、更に歐米に於ける不廉なる勞銀及監督費を掛けて出來上りたる同製品が、再我國に逆送せられ、或は其他の東洋市場に於て我國製品を壓倒しつゝあり。斯の如きは適切に我製銅業の幼稚なるを證明するものにして、天與の利福を眼前に失ひつゝあるの狀は、邦家の爲め誠に痛心すべき事

ール」は一部床下に在りて全体が高からざる様据付
けらるゝが故、薄板の場合には装入側の職工も箸を
出して他の側と協力し板を引取り居れるを見たり、

銅板の原料は尺五寸角若しくは二尺角厚さ四五寸
のものを平型にて鑄造し、之を赤熱し横及縦に展延
し中途一度「スケール」を削り取り後赤熱と展延とを
續け四尺角の板として輸出せらる、其厚さは平方呎
二十封度、二十一封度、二十二封度より三十封度迄
東洋各地よりの注文多しと云ふ。

煉鐵車「ファイヤーボックス」用大銅板の製作は、
水冷せる銅製の底と鑄鐵の枠より成る平型を以て正
方形に鑄造せる厚さ七八寸、重量約一噸半のものよ
り「レグアーシング、ロール」にて赤熱の儘厚さ約二
時の板となし電氣「クレイン」を用ひて水に入れ冷却
し壓搾氣撃にて「スケール」を削り取り、再度赤熱の
儘展延し厚さ五六分の板となして後蒸氣機を用ひ撃
ちて所要の形となすなり、上記「ロール」には「テロ
ール、ファレー」工場のもの最多く用ひられ居れり。

第三 製銅に關する電氣工業

に於て本邦に應用すべ

き技術上の要點

電氣分銅事業に關する技術は常に公刊せられ、本
邦同業者に於ても常に其應用に腐心せらるゝの結
果、特に改めて報告すべき顯著なる事項なしと雖、
今二三の點を記述して未だ詳細知られざる處を補は
んとす。

一、電氣分銅の原料たる「アノード」を製煉用「コ
ングアター」より直接鑄造しつゝあるは、米國「グレ
ードツオールス」工場のみなれども、適當なる方法
の下に於て本邦に應用し能はざるにあらず、同工場
は堅形「コングアター」を用ふるを以て有名にして
其形狀は幾度か改良せられ、現時は主として次の如
き形のものを使用せり。

(1) $9\frac{1}{2} \times 8\frac{1}{2} \times 13'$ (2) $12' \times 10' \times 13'$ (3) $12' \times 12' \times 13'$
(1) 及び (2) は橢圓形にして (3) は圓形のものなり是等を
從來同工場が使用したる $7 \times 7 \times 14'$ 形のものに比較す

し、且微細の點に於て種々の差あるのみにして大体に於て同一原理に基くものなれば、之が詳細を省略して同機特許明細書の公刊物に譲らんとす、是等の方法による「ロール」にて製造せる管は水壓仕上機若くは「ドローベンチ」を用ひて製管の仕上をなすなり。

「エルモアー」式電氣分銅製管法は、獨逸「シユラードルン」、英國「ヨークシャイヤー」等にて之を觀察したるも其製造方法は決して複雑のものにあらず、隨て之を本邦に實行するは甚だしき困難を感ぜざるべしと雖、其最成功せる獨逸工場に於ても直徑六寸以下の銅管は「ロール」式によるを利とするの實況にして、大なる銅管及び製鐵用「ロール」の覆銅の如き特種品に限らるゝを以て其販路狹少、本邦にては工場の經營困難なるべし、本式の製造費は百「キログラム」に對し約二十二馬克なりと云ふ、

東洋向黃銅板及銅板の製作、主として英國にて製出せらるゝものにして「バーミンガム」「ムレツ」工場及

スワンシー「キリヤム、フオスター」工場にて觀察せる處を略述せんに、黃銅の如きは總て容量約千斤の反射爐を用ひ、先づ銅を鎔解し充分還元作用を施せる後古黃銅を加へ爐の前に置かれたる「レードル」中に豫め熱したる亞鉛を容れ置き、之に右反射爐より鎔銅を流し出し、平型板「モールス」に汲み其表面に浮べる酸化物を掻き去りて冷却し厚さ約一時の板を鑄造し、之を原料とす、此原料は更に反射爐に入れて燒鈍し、其熱し過ぎたるものは「ロール」の前面迄持ち來り「明ルミ」の消ゆる迄冷し、直に三回展延し長さ約三四倍となるや四尺程に切斷し、更に之を横に展延して約四尺角の薄板を作り更に「スリッター」にて一定の幅及長さに切斷し、燒鈍酸洗し回轉「ブラシ」にて表面を洗ひ乾燥し所謂印度行黃銅と爲す。右「ロール」は直徑約二尺のものにして上段「ロール」の中心位迄の高さに「ロール、ハウジング」に取付けたる受けあり、其端に小「ローラー」を具へ「ロール」を通過し來る板を箸にて受けて送り戻すに「ロ



一所に合するも遠く半だに及ばざる程の大仕掛にし
て仕上り経費の如きも極めて低廉なり。例へば一定
成分を有する九七物乃至九九物一ヶ月處理斤量五十
噸以上に對する分銅費は減失量の代價を合せて、二
千封度に付き金十五弗位にして、更に數量を増加す
るものに對しては多少経費を減するが如し、彼一ヶ
月常に千萬斤餘に上る「アナコンダ」産銅に對しては
反射爐製「アノード」受渡にて分銅費一米噸に付き金
十弗にて長期契約せられたりと云ふ、而して歐洲に
於ける米國電氣銅の聲譽は我國電氣銅の及ばざる所
にして之れ一は數量の大差あるによるべしと雖常に
遜色あるを免れざるが如し。

歐洲諸國は西班牙を除くの外皆自國の産銅を以て
需要を満たすに足らず、悉く原料銅を米國其他の海
外に仰ぐものなれば、分銅其他の銅業の規模に付て
多く見るべきものなしと雖、銅製品工業に付ては規
模の壯大實に驚嘆すべきものあり、即電線「ケーブ
ル」線、銅板、銅管、銅棒等の製造は顯著なる發達

を示せり、之が爲め英獨兩國に於ける國內消費原料
銅は約二十萬噸に達し銅製品輸出額は九萬五千餘噸
に達したるを以ても其事業の一斑を推知するに足ら
ん。

第二 銅及眞鍮管其他銅製品 の製造狀況

一、銅管製作には英國式「マンチスマン」式「スチ
フエルニコルソン式」、「エルモア」式等の方法あ
れども現今最普通に用ひられ且經濟上有利なりとせ
らるゝは「マンチスマン」式にして、共に同方向に回
轉せる二ツの「ロール」を筋違に置き原料たる棒銅を
「ロール」の軸の方向より差入るれば棒銅は「ロール」
に接して回轉さるゝと同時に左に進むに隨ひ漸次に
「ロール」の直徑増し圓周速度増加するが爲め棒銅の
表面次第々々に燃り延され「ソリッド」より管が出来
上る仕組なり。

「スチーフエル、ニコルソン」式銅管荒引機は、「マ
ンチスマン」式の改良法にして「ロール」の形を異に



有すること少き礫石より乾式製煉により得たる銅を其型に鑄造して市場に出され居るものにして、現今にては最早やB. S. は方法の名にてはあらざるなり。英國にては常に電氣銅に比し多少高價に賣買せらる、是れ眞鍮製造用として電氣銅の純粹に過ぐるものに優れりと稱せらるゝによると云ふ、されど英國以外には彼の「レーキ」銅の高價を除くの外、斯の如き例を聞かざりし、尤銅板其他の杜斷力を増加するに、或分量迄砒素を含有するを利益とするは一般に認められたる事なれども、斯の如き特種の場合を除きては電氣銅の需用は減せざるべく、隨て其副産物たる金銀の採取と相俟て、電氣分銅業は依然として盛況を持続するは明なり。

現今世界に於ける主要電氣分銅工場は二十有數ヶ所にして、其大多數は「マルチブル」式を用ひ「セーリス」式を用ふるものは本邦日光工場を合せて僅に三ヶ所あるのみ、其數の上に於ては全体の八分の一を越へずと雖其製出量に於ては「セーリス」式電氣

銅は世界全電氣銅の三分の一に上るべし。

今兩式の優劣に付ては、經濟上及技術上共に専門學者間に頗議論ある所にして、容易に決せざる所なるが、兩式の優劣は原料銅の品位にして或る一定性質を有する以上は、金利勞銀及職工の技能等の地方的情況に依て決定すべきものにして、方法に對する經濟上及技術上の根本的優劣を一般的に決することを得ざるに一致せるが如し。現に米國大西洋海岸地方に於ける「バルチモア」、「ニコルス」兩會社の如き斯業の競争激甚なる間に介在して十數年の久しき、「セーリス」式を用ひて常に擴張を行ひ社運益々隆々たるを見ても其一端を知るべきなり。

米國に於ける分銅業は、石炭代價の低廉なるに併せ處理數量の巨大なるに依り、歐洲分銅業の遠く及ざる所にして、現に最近に至る迄我國輸出粗銅にして苟も分銅せらるゝものは、殆全部米國に送らるゝとも云ふべき狀況なりき、同國に於ける主なる同工場の規模は何れも我國に於ける全分銅工場を



第一卷

第十二號

歐米製銅事業の一般

第一 歐米諸國に於ける製

銅事業の一般狀況

近時世界の産銅額は、其需要額に比して著しく超過し兩三年以來の世界的不景氣と相俟て價格の暴落を來し、今尙依然として沈滞の狀況を脱せず、爲めに昨年以來歐米主要産銅業者の間に、生産制限に関する協定成立すべきやの風説稍盛なりしが、斯る合同若くは協約成立の効果如何等の難問題は暫らく別問題とするも從來産銅費節減の方策として積極的

に産出量の増加を計り、仕上り單位の低廉を來せるは延て大規模の貧礦處理となり、米國チバダ及びユタ地方露天堀新鑛山の盛況を視るに至れり。而して其製産費は、現今の低價を以てするも大なる利益を擧げつゝあるの實況なるが故に、前記合同により一時的顯象として若くは時に何等か大需要の突起により、銅價騰貴の事なきを保せずと雖、然らざる限り俄に其回復を期待し得べきにあらざるなり。

今銅製品工業の基礎たるべき製銅事業に付きて其一斑を述べんに、現今英國に在りて鑄造せらるべき「ベストセレクトレッド」銅とは、有害なる不純物を含

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三

運動の意義

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保險の要項

人壽保險の發展の概略

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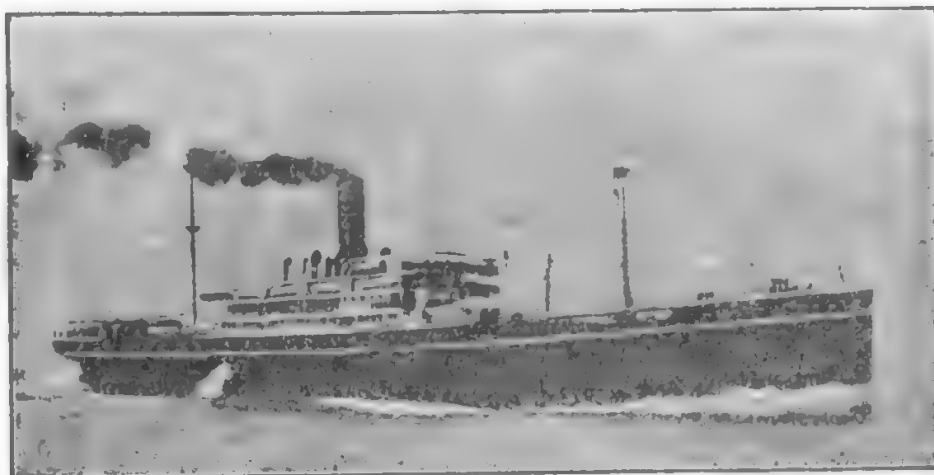
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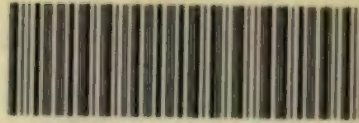
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